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Metanarration and Bildungsroman in Virginia Woolf's *Orlando* and Sally Potter's Cinematic Adaptation

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Abstract

Woolf's *Orlando* is at the same time an exercise of freedom in which fantasy mixes with reality, and a demonstration of an excellent command of literary genres. Behind its light-hearted tone, and its apparent resistance to be categorised, the text hides a dense and complex design which allows Woolf both, to represent the character of Orlando, and to reflect on how life can be turned into art. The present paper focuses on the presence of metanarrative comments in the text and its consideration as a Bildungsroman, and demonstrates how both elements are closely interrelated. On the other hand, it analyses how those generic features are reflected in Potter's cinematic adaptation. The dialogic interaction between the text and the film no doubt enriches their understanding and demonstrates that literary genres are essential in shaping both of them.

Key words: *Orlando*, Virginia Woolf, Sally Potter, literary genres, metanarration, Bildungsroman, adaptation.

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Metanarration and Bildungsroman in Virginia Woolf's *Orlando* and Sally Potter's Cinematic Adaptation

1. Introduction

Orlando: A Biography (hereinafter referred to as *Orlando*), first published on 11 October 1928, is one of the most popular novels of Virginia Woolf. However, literary critics have somehow underestimated this text in benefit of her supposedly more lyrical and profound ones such as *Mrs Dalloway*, *To the Lighthouse* or *The Waves*. Very briefly, the novel tells the story of Orlando, a young nobleman who lives from the Elizabethan period until 1928 without hardly ageing and who, at the midpoint of the novel, undergoes a mysterious change of sex. The novel is considered as Woolf's love letter to her friend and lover Vita Sackville-West.

As Orlando, the character, wriggles out of growing old, *Orlando*, the novel, is very elusive when critics try to assign it a literary genre. The text not only provokes questions related to the sex of Orlando and his/her age, but also related to its literary genre: is it a novel, a love letter or a biography? To what extent is it real or fictional? What is clear is that it is a dense text whose generic composition is, at first sight, confusing or blurry. The issue of literary genres thus becomes essential in order to achieve a good understanding of the text, not just for its fuzzy boundaries but also for two other reasons: firstly, each of the literary genres Woolf employs accomplishes a function related to the understanding of the text; and, secondly, the text itself reflects on the issue of literary genres.

Two of the main literary strategies the text possesses have to do with those two reasons already mentioned. On the one hand, the Bildungsroman is the genre/subgenre which Woolf employs for the readers to achieve a better

understanding of the character of Orlando. On the other hand, its metanarrative comments allow Woolf to reflect on the issue of literary genres.

The cinematic adaptation of Woolf's book arrived some decades later after the novel was published, in the year 1992; it was the English filmmaker Sally Potter who made a successful film based on this text. Potter's achievement is particularly notable mainly because of the complexity of the adapted text. Its intricate generic composition and its reflections on literary genres make Woolf's novel a difficult text whose film adaptation was no doubt an arduous challenge. Although both the metanarrative comments and the subgenre of the Bildungsroman are also present in the film, Potter's footprint, and the logical requirements of a different medium provoked that those literary features appear differently in the film.

If generic expectations become crucial when interpreting a literary or cinematic work, they also prove essential when writing a literary text or making a film. To know why genres are so important and how they work in literature and cinema becomes necessary before analysing the generic features of a given text and its filmic adaptation. Therefore, before undertaking a thorough study of the presence of metanarrative comments and the Bildungsroman in both the text and the film, it proves necessary not only to provide a theoretical frame concerning the phenomenon of metanarration and the Bildungsroman, but also to provide that theoretical frame in regards to the issues of literary genres and cinematic adaptations.

1.1. Aims and hypotheses

The main aims of this dissertation are two: on the one hand, to unravel the apparent blurry boundaries of Woolf's text regarding its literary genre with a particular focus on the presence of metanarration and the Bildungsroman in the text; and, on the other hand, to show how Potter manages to adapt those literary features to the screen.

The structure of this paper is divided into three main parts. The first one provides an overall view of the academic criticism on Woolf's book and Potter's film. The second part is made up of a theoretical framework as regards to the basic concepts with which this paper deals, that is, literary genre, metanarration, the Bildungsroman, and cinematic adaptations. The last part consists of a thorough analysis of the two works and their generic features, focusing on both their metanarrative aspects and their participation in the subgenre of the Bildungsroman, and on how both works and these two elements, metanarration and the Bildungsroman, are interrelated.

The chief working hypotheses which underlie behind the undertaking of this work are two: on the one hand, that, beyond its light-hearted tone, Woolf's text hides a complex design in which nothing is improvised. Its generic features are closely interrelated and demonstrate both that Woolf had an excellent command of literary genres, and that her literary innovations rooted deeply in a literary past, the knowledge of which allowed her at once to remain faithful to and renew traditional literary genres; on the other hand, that, although Potter deals with a complex text, it does not prevent her from making a film whose main values rely both on keeping faithful to the spirit of the text on which it is based and, at the same time, on establishing a dialogic and dialectical relation with it.

1.2. State of the art

1.2.1. Criticism on Virginia Woolf's *Orlando: A Biography*

1.2.1.1. General remarks

Since its publication to the present day, *Orlando* has been classified in numerous and different ways in an attempt to determine its literary genre. These classifications range from a mock biography (Moore 304) to an historical pageant (Marcus 117), among others. Perhaps, the best summary of this critical discussion is expressed by D. A. Boxwell:

> Unashamedly thieving from a multitude of genres, *Orlando* functions subversively and comically as mock biography, burlesque literary history, spoof bildungsroman, parodic Künstlerroman, fantastic picaresque, and chic roman à clef. (307)

Its blurring of genres seems to be at odds with its categorization. No wonder that Nancy Cervetti refers to it as "this versatile and contraband text" (165).

Makiko Minow-Pinkney highlights the fact that *Orlando* "has been perhaps the most neglected of Woolf's novels among her critics" who "have seen the novel as mere 'intrusion' or 'interruption' of her supposedly more mainstream serious poetic novels" (117). Lisa Rado points out that "many critics have virtually erased it [Orlando] from the canon", and she adds that "their dismissal is probably in part due to Woolf's own deprecatory comments about the novel" (150-151). Woolf herself wrote in March 1927, before undertaking its writing, 'I feel in need of an escapade' (qtd. in Harris 99), and after finishing the

work, she referred to it as "a joke" (qtd. in Rado 151). Alexandra Harris labels the work as a comedy which can be compared with her letters (100).

However, Leonard Woolf, her husband, took the text in a more serious way than Virginia had expected and called it a 'satire' (qtd. in Lee, *Virginia Woolf* 515), and Amy E. Elkins considers the novel as "one of Woolf's most carefully constructed works" (131-132). From the beginning, Woolf herself referred to *Orlando* as a "biography", which, according to Laura Marcus, was an attempt to surmount the traditional novel but also, as Woolf wrote, a way of "revolutionis[ing] biography in a night" (qtd. in Marcus 118). Hermione Lee reckons that its subtitle suggests that "it is an attempt to represent the character of a real person" (*The Novels* 138). This real person who inspired the character of Orlando and the novel itself was Vita Sackville-West (Lee, *Virginia Woolf* 487), an unconventional baron's daughter, and successful novelist, poet, and journalist who grew up in Knole, a stately home given to her ancestors by Queen Elizabeth I.

If Woolf gave *Orlando* the subtitle of *A Biography*, we must assume that the text is an attempt to portray a real person or, generally speaking, to translate life into literature. According to Marcus, this translation "has a triple aspect in *Orlando*. There is the life of a writer which is the story of writing; the turning of life into text and text back into life which characterizes the biographical enterprise in general; the broader problem of literary representation itself, which seeks to turn world into word" (121). Genre thus becomes essential in Woolf's text as a means to translate life into literature, to communicate meaning through a text.

Lee reckons the stylistic variations in *Orlando* "between satire and lyricism, and […] between early fantasy and later seriousness of the book" (*The Novels* 146). Furthermore, Lee sees an essayist's style when different historical periods are echoed (*The Novels* 146), and "a fluctuation between wit and lyricism in the treatment of Orlando" (*The Novels* 147). In this regard, Lee states that "the serious

concentration on Orlando's personality is at odds with the very material and techniques used to create it" (*The Novels* 140).

Jane de Gay considers that Laurence Sterne's *Tristram Shandy* partly inspired Woolf's meditations on genre when writing Orlando (137). J.J. Wilson asserts both novels as 'anti-novels' with a metafictional style which invokes and satirises novelistic conventions" (qtd. in Gay de 137).

Rado reckons that "this novel is as much a narrative of artistic development as it is a biography", and adds that "*Orlando* is essentially another version of *Portrait of the Artist* that foregrounds the disillusionment of its aesthetically-minded her in regard to romantic and social ambitions and his/her attempted escape into the 'purer' and 'higher' realm of art" (152). Taking into consideration that, according to Tobias Boes, Joyce's *A Portrait of the Astist as a Young Men* is considered one of the most prominent examples of canonical modernist Bildungsroman (767-785), *Orlando* seems hence likely to be approached as such. However, Lee underscores that "Orlando should have permanent qualities, 'fixed lines', rather than a changing, developing character", and that "the historical organization of *Orlando* is, then, a means of showing how Orlando stays the same, not how she changes" (*The Novels* 150-151). These assertions seem to be against the consideration of the novel as a Bildungsroman.

1.2.1.2. *Orlando: A Biography* and *A Room of One's Own*.

Lee relates *Orlando* to *A Room of One's Own* because, apart from the fact that the latter was written right after the former, both "are bids for freedom" (*Virginia Woolf* 527). Harris also sees this relation in the continuity between the bloodlines in *Orlando* and the idea of literary inheritance in *A Room of One's Own* (111). In fact, when Woolf was writing Orlando, she was asked to speak about 'women and fiction' to women students at Cambridge. As a result, she delivered two lectures in October 1928. *Orlando* was first published on 11 October 1928, the

week prior to those lectures which, finally, gave rise to the essay *A Room of One's Own*. This temporal coincidence is not gratuitous.

According to Winifred Holtby, "both books are concerned with 'literature, time and sex', and… *Orlando* dramatizes the theories stated more plainly in the essay" (qtd. in Marcus 55). Marcus also accounts that this essay, apart from being a model for feminist criticism, both constructs "an independent female literary tradition" and "constructs a literary history around women's absence and exclusion, pointing to the gaps on the library shelves" (43-44). As Alex Zwerdling argues, Woolf's work will not be fully understood until we see it as "a response to some of the received ideas of her time about women and 'the cause'" (qtd. in Marcus 41). To this regard, Woolf's feminism has been, and continuous to be, a source of controversy regarding which there is no agreement. According to Zwerdling, "such disagreement is a tribute to the continuing vitality of Woolf's feminist books" (211).

1.2.2. Criticism on Sally Potter's *Orlando*

In an interview, Sally Potter declared that she saw *Orlando* as "the most cinematic of Virginia Woolf's books", and for those critics who thought of the book as a weak text in comparison to her more serious works, she claimed that it is as profound as the rest of her texts, and that "sometimes when somebody sets out to make an 'entertainment' the more serious issues surface in their own right in a less pedantic or polemic way" (Ehrenstein and Potter 5). When David Ehrenstein asked Potter how this film connected to contemporary debates about feminism, gender, and queer politics, she answered:

> *Orlando* is a very gentle, very passionate look at the blurring of sexual identity and the nonsense of femininity and masculinity as constructions, and it's all done

> in the sweetest and kindest and most loving way. Maybe it's a reflection of Woolf's own life. *(*Ehrenstein and Potter *5)*

The film has been regarded as an example of "a British tradition of `European-influenced art cinema'" (Whitworth 206). On the other hand, Cristina Degli-Esposti sustains that "As Woolf's *Orlando* is a novel about writing, Potter's *Orlando* is a film about a new way of conceiving filmmaking through an excessive, neo-baroque style which tries to rewrite the art of filmmaking" (79). In consequence, she has labelled the film as "cinema of excess" (75).

Some critics have approached the film as a postmodern interpretation of Woolf's text. Suzanne Ferriss and Kathleen Waites account that Potter reconstructs Woolf's novel as a postmodern text, highlighting an unstable identity through "its use of direct address, non-linear narrative, and parodic framing" (110). As regards to the changes in the filmic adaptation, according to Degli-Esposti, they "are the expression of the postmodern way of representation, which solicits self-awareness, self-reference, and parody" (78). Although postmodernism was influenced by the disenchantment that followed the World War II, and it is regarded as a reaction against modernism and some of its main tenets, this fact do not prevent postmodernism from employing strategies which were already used by modernist writers, such as those of self-reference and parody which are already present in *Orlando*.

Orlando's direct addresses to the camera have become one of the most appealing elements to criticism. According to Annette Kuhn, direct address to the camera and other techniques help films purposes of anti-illusionism and self-consciousness (qtd. in Ferriss and Waites 111). Ferriss and Waites add that Potter takes profit of that self-consciousness which sheds light on the constructedness of the film to suggest at the same time the constructedness of sexuality (112). However, Michael Whitworth states that "Potter intended Orlando's `looks´ as `an instrument of subversion´, subverting `the historical pageant´ by creating a

`complicity´ with the audience" (207). Futhermore, Degli-Esposti highlights that Potter, with Orlando's direct addresses to the camera, asks the viewer to be active when interpreting the film (82).

Roberta Garrett remarks that while both works, Woolf's and Potter's *Orlando*, share a concern about the problems of distinguishing between the conventions of biography, history and fiction, they differ in terms of sexual identity. The text "proposes a heterogeneous view of the subject and substitutes androgyny for sexual difference. In contrast, Potter's *Orlando* tends to glorify the `otherness´ of femininity and to valorise its problematic relationship to `masculine´ linear temporality" (94). This masculine linear temporality is related to the specific year of each part of the film, while the feminine cyclical temporality has to do with the single terms related to each year which range from death to birth. Garrett claims that these changes are the consequence of Woolf's aim of undermining gender differences, and Potter's aim of reconstructing a female subjectivity against the "master narrative" of British history (96). In this regard, Degli-Esposti reckons that the adapted work and its adaptation "privilege the discourse of the human race" above those feminists who claim that women have special qualities which men lack (88-89).

Concerning the differences between the text and the film, critics have highlighted, among others, discrepancies as regards to the figure of the narrator. While Woolf's text includes a narrator/biographer, Potter's film "does not include a distinct narrator figure, nor does it use the camera narratorially. Instead, more subtly, it gives the narratorial role to Orlando him-and-herself" (Whitworth 207). Furthermore, whereas in the book Orlando has a son, in the film Orlando gives birth to a daughter who, in the final scene, is filming with a hand-held video camera. This has been regarded by Ferriss and Waites as a Potter's "metacomment on her own film and on filmmaking itself" (114).

Finally, the fact that Woolf's text extends to its present day, that is, 1928, is adapted by Potter so that her film also extends to its present day, that is, 1992.

According to Whitworth, it is at once "an act of fidelity to the text", and "it necessitates a revisionary attitude". Whitworth underscores how the aristocratic Orlando of Woolf's text, who returns to her family house as its mistress, is converted in Potter's film into her yuppie successor, who returns to that house as a tourist (211).

1.2.3. Conclusions

Much has been said about Woolf's *Orlando*, a text which, to some extent, has been relegated by literary critics to a secondary order in Woolf's oeuvre. Two aspects of the novel which have particularly caught critics' attention are the inspiration of its main character in a real person, Vita Sackville-West, and its relation with Woolf's feminism.

Its participation in several genres has been one of the issues which has been emphasised by those critics. They have been stressed, among other generic features, its variations between satire and lyricism in the treatment of Orlando, its essayistic style when historical periods are described, its attempt to change traditional biography, and its consideration as an anti-novel with a metafictional style. Furthermore, it has been also compared with other texts which are regarded as unquestionable modernist Bindungsromans.

On the other hand, Potter's *Orlando* has been labelled by critics both as art cinema, and cinema of excess, and it has been regarded as a postmodern adaptation of the novel. While some critics have suggested a different standpoint with respect to sexual identity, others have affirmed that both works coincide in the blurring of sexual identity. Finally, although some critics have been said that both works share a concern about traditional literary genres, others have stressed differences in the treatment of the figure of the narrator.

2. Theoretical framework

Taking into consideration the critical discussion, outlined above, on Woolf's book and Potter's film, and the importance of literary genres in order to achieve a better interpretation of both works, it seems advisable to confront them with some basic theoretical issues. As regards to the issue of literary genres, after some introductory considerations on the different possible approaches to this controversial matter, it is necessary to study how text and genres relate to each other. To that end, Eric D. Hirsch's and Alastair Fowler's theoretical contributions prove to be useful.

Moreover, two of Woolf's text chief literary features, that is, the presence of metanarrative comments, and its consideration as a Bildungsroman, lead us to undertake a theoretical study of both of these literary phenomena.

On the other hand, in order to study Potter's cinematic adaptation of Woolf's text, it seems appropriate to frame from a theoretical standpoint the issue of cinematic adaptations of literary texts.

2.1.Introductory considerations about literary genres

When approaching the issue of literary genres, different possible perspectives arise in a literary theory which throughout history has constantly evolved. The distinction between drama, epic, and lyric of the ancient Greeks is now far behind us. Nowadays, some theorists tend both to avoid any classification of texts in close taxonomies, and to study a text from multiple standpoints depending on different literary criteria. It seems therefore necessary to introduce some considerations which will facilitate the study of Woolf's text on more solid ground.

A remarkable example of the tendency to study literary genres according to different criteria is assembled by Northrop Frye in *Anatomy of Criticism*. He

establishes different classifications: the hero's power of action (33-34), the tendency to verisimilitude (51-52), the 'comic' and the 'tragic' (54), the radical of presentation or the distinctions of acted, spoken, and written word which refers to the already mentioned differentiation between drama, epic, and lyric (246-247), the opposition between extroversion and introversion, and between personal and intellectual (308), and, finally, the criterion related to the theory of mythos which is central in Frye's theory and distinguishes between comedy, romance, tragedy, and irony/satire (131-239).

This theory of mythos establishes four narrative categories of literature prior to the ordinary literary genres. Those pregeneric elements have to do with a general structure, mood or attitude of a text, and do not involve necessarily a specific genre. The last one, irony/satire, corresponds to the mythical patterns of experience. According to Frye, satire requires two elements; "one is wit or humor founded on fantasy or a sense of the grotesque or absurd, the other is an object of attack". "For effective attack", Frye adds, "we must reach some kind of impersonal level, and that commits the attacker, if only by implication, to a moral standard" (224-225).

In each of those pregeneric categories, Frye distinguishes six phases or types. Among them, it is noteworthy to mention the second phase of satire, which is called the quixotic or intellectual satire, and involves criticism on systems of reasoning (230-231). Frye also draws attention to "the constant tendency to self-parody in satiric rhetoric which prevents even the process of writing itself from becoming an oversimplified convention or ideal" (234).

Moreover, as Tzvetan Todorov concludes, literary genres allow us to study a text as part of a literary universe from which it derives, and which, to a greater or lesser degree, it transforms. Therefore, on the one hand, genres are the means through which each text relates with the literary universe (5-7), and, on the other hand, genres are not fixed categories which historically remain unchanged. As long as new texts are written, new forms and possibilities arise

which no doubt provoke, if not the birth of new types or subgenres, at least the development of traditional genres. This constant evolution needs to be taken into consideration by literary theorists if they intend that their theories could still be applied and useful, since those transformations presume the originality of the authors. But this originality, according to Frye,:

> Cannot make an artist unconventional; it drives him further into covention, obeying the law of the art itself, which seeks constantly to reshape itself from its own depths, and which works through its geniuses for metamorphosis, as it works through minor talents for mutation. (132)

What Jacques Derrida called "the law of the law of genre" (59) proves particularly to be useful in establishing how texts and genres are related. It claims that "every text participates in one or several genres… yet such participation never amounts to belonging" (65). In consequence, on the one hand, when writing literature, genres are both necessary and inevitable, and, on the other hand, the very concept of participation makes a text at once susceptible and insusceptible of taxonomy because of the extraneous nature of literary genres in regards to the texts themselves.

As well as this, Katie Shaw also highlights the commercial aspect of literary genres when she indicates that genre can mean "a way or organising a variety of texts both intellectually, in terms of how we think about them, but also physically, in terms of how they are presented by publishers, promoted by distributors and understood by readers" (xiii). Here, Shaw suggests, on the one hand, that commercial reasons can influence how a text is classified in order to increase its sales, and, on the other hand, that readers' understandings of a text can depend on the genre with which this text is marketed.

Furthermore, some theorists defend the importance of genres as means to communicate meanings and make possible interpretation. This last stream of

thought is the one I consider more useful when interpreting a text. Hirsch's and Fowler's contributions to the study of genre, which belong to that communicative approach, prove particularly enlightening in order to reach an understanding of both why genres are important when interpreting literary texts, and how these texts participate in those genres.

2.1.1. E. D. Hirsch's concept of genre

In *Validity in Interpretation*, published in 1967, Hirsch explains the concept of genre related to the act of speech and verbal meaning. Considering that literary texts are nothing else than means to communicate verbal meanings, his contribution proves completely useful to the study of literary genres.

Hirsch brings attention to the two-sided and reciprocal complex process which speech involves. These two sides are meaning and interpretation. The former entails the necessity of the author's determining will and the latter usually leads interpreters to establish categories.

According to Hirsch, while the general norms of language are variable and elastic, the particular norms for a specific utterance must be definitive and determinate in order to communicate its particular meaning (69). Furthermore, Hirsch points out that this meaning needs more than the general norms of language and the context if it is to be communicated. This third element consists of the "norms of an utterance" (69-70). In order to reach an understanding of them, Hirsch resorts to Ludwig Wittgenstein's reasoning about the comparison of this process with the process of learning the rules of a game. If one wants to play a specific game, he/she should know its specific rules, and the same thing happens with an utterance: if one wants to know the meaning of a specific utterance, he/she should know the specific rules governing it. As we never have a rulebook and it should be impossible to know these rules only by experiencing that utterance alone, that process must be associated with a type of utterance, that

is, with several utterances which share, in Wittgenstein's terms, a "family resemblance" (Wittgenstein 32).

Here, according to Hirsch, "the concept of type proves to be indispensable, […] it is a bridge between instances, and only such a bridge can unite the particularity of meaning with the sociality of interpretation" (71). As a consequence, in order to communicate meaning, an utterance must belong to a recognizable type with several traits which involve implications. As these implications are not only traits but also types themselves, Hirsch considers convenient to call the type which covers the entire meaning of an utterance by the name "genre".

Hirsch also brings to light that the interpretation of the meaning of a text will be determined not only by the choice of words and context but also by the interpreter's meaning expectations. And these expectations arise from the interpreter's conception of the type of meaning expressed, that is, from his/her generic expectations (72-73). Genre, hence, becomes essential in communicating meaning not only from the standpoint of the interpreter but also from the point of view of the speaker who must take into account the particular norms of a genre in order to communicate that meaning. These generic expectations help to obtain an overall picture of the whole text and no doubt lead interpreters to a better understanding of details which otherwise would get lost.

All that reasoning leads Hirsch to sustain that "all understanding of verbal meaning is necessarily genre-bound" (76) and, thus, he defines an intrinsic genre as "that sense of the whole by means of which an interpreter can correctly understand any part in its determinacy" (86).

Going further, Hirsch considers that an intrinsic genre is a system of conventions which embraces "the entire system of usage traits, rules, customs, formal necessities, and proprieties which constitute a type of verbal meaning" (92). It is therefore imperative to share those conventions between the speaker and the interpreter to communicate the meaning of a text properly.

One of the points that I find convenient to highlight about Hirsch's theory is that, in the process of interpretation of new genres, he asserts that it is necessary to perceive analogies and novel subsumptions related to pre-existing genres and it must be done through the process of metaphor which can work in two ways: by amalgamating two different pre-existing genres or extending an existing one (105).

2.1.2. Alastair Fowler's theory of genres and modes

Fowler's *Kinds of Literature*, published in 1982, expounds a theory which can be regarded as a continuation of Hirsch's arguments applied to the specific field of literature. Fowler's theory of genres and modes proves particularly useful in studying the relationship between Woolf's text and literary genres. His comments on satire, the work-in-progress novels and the distinction between genres and subgenres, among others issues, will be relevant to study Woolf's work.

Fowler first affirms that the main aim of literary genres is not related to class or classification but to communication and interpretation. In consequence, he sustains that genres should not be regarded as classes but as types which "are functional: they actively form the experience of each work of literature" (38). He also agrees with Hirsch that the theory of "family resemblance" applies better to genres that any other theory of classes (40-41).

Another important issue which Fowler deals with is the distinction between different terms related to genre such as kind, mode and subgenre. In this respect, kinds of literature are characterized by any of the elements of the generic repertoire and include mainly features as size and external form. On the contrary, modes of literature are more difficult to grasp, but they usually tend to be expressed by an adjectival form, whereas kinds tend to be expressed by a nominal form. In addition, modal terms never refer to a complete external form.

According to Fowler, "when a modal term is linked with the name of a kind, it refers to a combined genre" (107). The problem is that sometimes it is difficult to distinguish between a kind and a mode because of the fact that many kinds have corresponding modes such as biography/biographical, history/historical, etc.

However, Fowler considers satire as a mode which cannot be referred with certainty to previous kinds and, consequently, it can appear in different external forms or kinds. According to Fowler, as the term "satire" was probably borrowed from cookery and meant "mixture", the law governing its form is paradoxically diversity of form, and satire can hence be easily combined with other genres (110). This view of satire coincides with Frye's ideas on its pregeneric nature.

As regards to subgenres, they have the common features of the kind or genre (mainly external form) but add other features which are not shared by other subgenres of the same kind. Usually kind/genre depends on the external form and subgenre depends on the subject treated by the text (112).

Fowler gives much particular attention to the kinds of novel, and regards it in its minimal specification as an enormous field whose components share just two elements: large size and prose (118). This view seems to be shared by Virginia Woolf in her essay "The Narrow Bridge of Art", in which she refers to the novel in the following terms:

> That cannibal, the novel, which has devoured so many forms of art will by then [in ten or fifteen years] have devoured even more. We shall be forced to invent new names for the different books which masquerade under this one heading. (18)

In Fowler's view, if one approaches the novel as that enormous field which can only be characterized by its external form, numerous types of novel arise as subgenres of novel whose special features will depend on an additional subject matter. This subject matter might be related either to setting or plot. Although

these two criteria can overlap each other, an example of a subgenre which depends exclusively on plot is the Bildungsroman (122).

On the other hand, the novel about writing or work-in-progress novel warrants, according to Fowler, more detailed treatment, as it can be an example of the problems of novel typology. This type of novel needs a narrator or character engaged in writing and necessarily includes reflections on the act of writing itself. In Fowler's view, those types are likely to contain insert texts which remind readers of the fictionality of what they are reading (123). Although Fowler does not mention at all the literary phenomena of metanarration and metafiction, we will see below how they are related to those types of novel. Furthermore, Fowler refers to the fact that, in these novels about writing, "the frequent references to the process of composition make another feature almost inevitable: self-conscious highlighting of the style" (124). In addition, he sustains that "we may agree that the genre [work-in-progress novel] is concerned with formation of new selves, a process symbolized by the literary creation process portrayed" (125). This last affirmation entails a close relation between metanarration and Bildungsroman which will be developed below in relation to Woolf's text. According to Fowler, the relation of art to life is a key theme of the genre (123), and the earlier examples of the work-in-progress novel "were closer to satire" (126). One final point which must be brought to light is Fowler's reference to the phenomenon that this novel is being extended in mixture with, among others, the historical novel (126).

Fowler also draws our attention to texts with antithetic relation within a genre, which he calls new genres or "antigenres". Laurence Sterne's *Tristram Shandy* is presented by Fowler as the work which provoked that the fictional biography and the work-in-progress novels were first established as countergenres of the novel. However, Fowler adds that these contrasting genres have a converse relation in which "the antinovel continually depends on evocation of the novelistic forms it avoids" (252).

The last idea which I found remarkable in Fowler's theory and can work as a kind of summary is that, when trying to understanding genres, the best way is not to resort to a chart but to the study of their mutual relations (255).

2.1.3. Conclusions

Literary genres are vital for readers. The former will allow the latter both to relate texts to a literary universe and to understand specific passages by resorting to a sense of the whole which derives from generic expectations. In Frye's view, the originality of a given literary work does not lie in its unconventionality but rather the opposite, it lies in the ability of authors to explore into the depths of conventional genres so that they could be reshaped according to their intrinsic laws.

Nowadays, critics tend to avoid close taxonomies when they study the literary genres of a given text. They rather prefer to approach a text from different literary criteria, and delve into the mutual relation between genres. Hirsch's and Fowler's theories approach genres as the necessary means for verbal meaning to be successfully communicated and interpreted.

According to Fowler, the novel in its broader sense is characterised just by two elements: large size and prose. In consequence, he argues, many subgenres arise depending on different settings and plots, and, among them, the Bildungsroman, which depends exclusively on plot. Fowler also relates the work-in-progress novel and its reflections on the act of writing itself with the formation of new selves. On the other hand, Frye regards satire as a pregeneric category which seems to be compatible and even convergent with Fowler's conception of satire as a mode which can be easily combined with different genres. In Fowler's view, two elements are basic to consider a book as a satire: wit or humour, and an object of attack which should avoid personal dislikes.

Beyond the specific words and context of a given literary work, interpreters' meaning expectations have a crucial role in interpreting it. It follows that speakers or authors also have to take into account those expectations in order to succeed in communicate meaning. As Hirsch stresses, genres consist of shared conventions between the speaker and the interpreter, and, according to Fowler, the best way to understand those genres is to analyse their mutual relations.

2.2. Metanarration in literary theory

In the 1970's, when dealing with the functions of the narrator, Gérard Genette asserted that:

> It can seem strange, at first sight, to attribute to any narrator a role other than the actual narrating, the act of telling the story, but in fact we know well that the narrator's discourse, novelistic or not, can take on other functions. (255)

Although he focused on the phenomenon of metalepsis, which, as explained below, is one kind of the broader concept of metanarrative comments, he shed light on the importance of the narrator in literature.

However, the phenomenon of metanarration itself, also called 'metanarrative' or referred as 'metanarrative comments', has received relatively little attention from literary theorists. According to Ansgar Nünning, it is due to the fact that it has been traditionally either subsumed under the term 'metafiction' or used as equivalent to 'master narrative' (15). Monika Fludernik acknowledges that Nünning "has put the subject of metanarrative on the map of narratological enquiry" (1)

It seems therefore advisable to clarify the concept of metanarration, as well as to give a typology and an outline of its main functions. For that purpose, I will follow mainly Nünning's article titled "On Metanarrative: Towards a Definition,

a Typology and an Outline of the Functions of Metanarrative Commentary", an approach to metanarration which proves particularly useful. In doing so, I focus on the aspects which, in my opinion, prove more suitable for the study of Woolf's text. Although some of the criteria Nünning uses in his typology overlap each other, I find them appropriate as they take into account multiple aspects which otherwise may be easily overlooked.

2.2.1. Definition

On the one hand, in Nünning's view, we must distinguish between metafiction and metanarration. While the former is related to comments on the fictional nature of the narrated or of the narrator, the latter is related to the narrator's reflections on the different aspects of the act and process of narration whether they are addressed to the narratee or not (16).

In differentiating between metanarration and metafiction, Nünning proposes three self-reflexive functions: pure metanarration, which does not have a metafictional effect; metafictional metanarration, which has a metafictional effect; and pure metafiction. In this respect, Fludernik has proposed a new model which distinguishes three self-reflexive functions: metanarrative, metafiction and non-narrational self-reflexivity. The first one refers to the narrative discourse, the second one to the fictive nature of the narrated story, and the last one to elements such as illustrations, *mise en abyme*, graphics, etc. Then, she distinguishes the different techniques used in those strategies, which have to do with either plot or discourse/narration, placing metalepsis between both techniques (28).

On the other hand, given that the term 'metanarrative' is used either as an equivalent to 'master narrative' or to 'metanarration', we should take care about the sense in which the term is used. Metanarrative in the sense of 'master narrative' refers to a narrative about narratives which implies "a philosophy of

history" from which Jean François Lyotard prevented us when defining "postmodern as incredulity towards metanarratives" (xxiv).

2.2.2. Typology

As regards to the different types of metanarrative comments established by Nünning, they result from applying four different criteria: formal, structural, content-related and a last one related to reception-oriented or functionally determined forms. Nünning reckons that the first three result from the same criteria adapted from Werner Wolf's study, titled *Ästhetische Illusion und Illusionsdurchbrechung in der Erzählkunst*, about the typology of metafiction. Those criteria, according to Nünning, apply to metanarration provided that some alterations and additions are made.

2.2.2.1. Formal criteria

In first place, a formal distinction can be made between diagetic and extradiegetic metanarrative comments. The former are made by the characters and the latter by the narrator (22). The metanarrative passages, particularly those made by the narrator, influence significantly the way texts are received by readers. Furthermore, there is a third kind which consists of paratexts such as chapter headings or subtitles directly related to the process of narration.

The second formal distinction depends on whether metanarration remains just in one level of communication (diegetic or extradiegetic) or it appears in both. The latter is the so-called metaleptic metanarration in which a narrator begins to interact with the characters of the narrated story concerning the process of narration (24). The concept of metalepsis was first introduced in narratology by Genette as "any intrusion by the extradiegetic narrator or narrate into the diegetic

universe (or by diegetic characters into a metadiegetic universe, etc.), or the inverse" (234-5).

The third formal criterion has to do with the mode of mediation. There are implicit metarrative comments which draw attention to the process of narration but in an indirect way, while explicit metanarrative comments discuss directly that process (24).

The last formal criterion refers to the linguistic form of the metanarrative comment. According to this criterion, metanarration can be metaphoric or non-metaphoric. In the former, the process of narration is not directly referred but characterized by references to another process which proves useful to be applied to the process of narration itself. An example could be when the process of narration is described as a film production. In non-metaphorical metanarration, on the contrary, aspects of narration are referred directly without any comparative procedure with any other process (24-25).

2.2.2.2. Structural criteria

From a structural point of view, explicit metanarration can relate to other parts of the novel in different ways. Although all those criteria are closely interrelated, Nünning takes into consideration little nuances which allow him to establish different classifications.

Firstly, it can appear in the margins of the text, whether at the beginning or at the end or at both, or can be located in more central positions, playing hence a more important role throughout the text. Those which appear in the margins are labelled as marginal, whereas those others which are also distributed along the whole text are called central (25).

On the other hand, the frequency and the extent with which metanarrative comments appear in the text allow us to distinguish between punctual and extensive forms of metanarration. The more frequency and longer extension of

those comments, the greater the importance of metanarrative comments in the text will be (26).

The degree of integration or isolation of the metanarrative comments in relation to the narrated story is a third criterion to take into account. Isolated metanarrative comments appear when there is a clear-cut division between those and the rest of the text, while integrated ones are those with a close syntagmatic connection with the rest of the passages (26).

A fourth criterion has to do with the degree of plausibility of metanarrative comments as regards to the narrated story. When the action or the discourse of the text leads naturally to a metanarrative comment, this comment is called motivated or functional, whereas unmotivated or ornamental comments derive in no way from the narrated story or the main discourse of the text.

In the latter cases, the reader will have to establish connections between the narrated story or discourse and the metanarrative comments (27).

On the basis of the degree of digression from the narrated story, a fifth distinction can be made between non-digressive metanarrations and digressive metanarrations. The former "are usually restricted to phatic remarks, prolepses and analepses, or short explanations about the way the narration is proceeding" and "digressive metanarration, by contrast, foregrounds reflections about the act of narrating over quite long passages" (28).

2.2.2.3. Content-related criteria

If we take into account different reference points of metanarrative comments in order to, accordingly, distinguish different types of metanarration, the possibilities are almost countless. Among them, Nünning refers to one which is particularly interesting regarding Woolf's *Orlando*: it concerns the narrator's own manner of narrating (29), which is closely related to the issue of literary genres. This criterion also allows to distinguish between selective metanarration, which

discusses one or just a few aspects of narration, and comprehensive metanarration, which comprises a large range or issues of narration (29-30).

Taking into account the reference point of metanarration, Nünning distinguishes between proprio-metanarration, which only refers to the narrator's own act of narrating; allo-metanarration, which is related to other authors and texts different from the one in which metanarrative comments appear; and general metanarration, which refers to the process of narration in general (30).

A third distinction can be done between story-oriented and discourse-oriented metanarration. The former focuses on how the story must be narrated, while the latter refers to general aspects of the narrative process (30).

Another distinction based on content is the one that differentiates between speaker-oriented or expressive types of metanarration which refer to the narrator, phatic forms which are related to the channel of communication, and reader-oriented or appellative comments which address to the narratee (30).

A key distinction is particularly useful as regards to Woolf's text. This one underlines those metanarrative comments which thematise the genre through which the story is being narrated. This particular metanarration must be distinguished from the rest of comments which do not deal with this issue (31).

If the narrator assesses his/her own narrative competence we can distinguish between affirmative metanarration which means that the narrator is confident on how to narrate the story, and undermining metanarration if not (31-32).

The last distinction with respect to content depends on whether the metanarrative comments are critical to traditional genres or not. Nünning calls the first one critical metanarration and the second one non-critical metanarration (32).

2.2.2.4. Reception-oriented or functional criteria

The first distinction depends on whether metanarration simulates orality or literacy or both at once (33-34).

Secondly, another distinction arises between distance-reducing and distance-enhancing metanarrative comments. The engaging narrator will contribute to reduce the distance between the reader and the narrated story. On the contrary, the distancing narrators will produce the effect of distancing the reader from the narrated story (34).

The last reception-oriented distinction is related to the effect of metanarrative comments regarding the aesthetic illusion. We will distinguish between those which are compatible with that illusion from those which tend to the opposite.

2.2.3. Functions

Although they range from a function of inducing coherence to a parodistic function, it is convenient to highlight the metafictional function, that is, the one which helps make readers aware of the fictionality of the narrated story. This effect caused by metanarrative comments can be considered as one of the motives why on many occasions metanarration has been labelled as metafiction. Furthermore, the poetological function must be highlighted since it will be useful in studying Woolf's text. These poetological metanarrative comments reflect on issues related to the narrator's poetics.

Nünning proffers a historical overview of the different functions which metanarration has played throughout literary history. He underscores "the historic variability and polyfunctionality of metanarrative expressions" (39), which can accomplish more than one function at once, even though one often prevails over the others (40).

This historic outline begins with the low relevance of metanarration in the Renaissance prose (40-41). This limited apparition changes since the late seventeenth century. From then on, metanarrative comments are most likely to occur, and generally keep intact the aesthetic illusion. Nünning attaches special relevance to the greater "qualitative and quantitative importance of metanarration in the novels of Henry Fielding", and the broader range of functions they accomplish (41). From the late eighteenth onwards, metanarration plays an increasingly important role, and its metafictional aspect is accentuated (42). Sterne's *Tristram Shandy* is cited as an example of this tendency, and labelled by Nünning as "a novel about narration" in which "the act of narrating and metanarration" are "the most important elements providing coherence" (43). Later on, the realistic nineteenth-century novels resort to metanarration "to create a trust-inducing conversation between the explicit narrator and the narratee" (43). On the other hand, in Victorian novels, metanarration is a means both to reach an agreement on aesthetic and moral values, and to create coherence (44). Finally, according to Nünning, whereas metanarration declines in modernism, a great number of English novels from the second half of the twentieth century include metanarration with a dominant metafictional function (45-6).

2.2.4. Conclusions

Metanarrative comments consist of the narrator's reflections on the act and process of narration, and can be classified according to different criteria. While some of those comments are compatible with the aesthetic illusion, others draw attention to the fictionality of the story.

On the other hand, metanarration must be differentiated from metafiction and master narrative. Whereas the former reflects on the fictional nature of the narrated or the narrator, the latter is related to a narrative about narratives.

Among the numerous functions of metanarrative comments, three of them are particularly useful when studying Woolf's text: the parodistic function, the poetological function, and the function of inducing coherence.

2.3. The Bildungsroman in critical theory

2.3.1. Definition and types

It is widely accepted that Karl Morgenstern was the first to use the term Bildungsroman in his lectures at the University of Dorpat in 1819. Giovanna Summerfield and Lisa Downward, in their introduction to their book *New Perspectives on the European Bildungsroman*, point out that Morgenstern "clearly stated that the genre was to portray the hero's Bildung (formation) in all its steps and final goal as well as to foster the Bildung of the readers" (1). They also mention what Todd Kontje stated about how the concept changed throughout the eighteenth century from a religious view, in which the hero's formation depends on God's intervention, to a secular view, based mostly on Johann G. Herder's claim that "Bildung involved the development of an innate genetic potential under the influence of a particular geographical and cultural setting" (qtd. in Summerfield and Downward 2). The latter humanistic concept of Bildung underlines the influence of a society placed in both a specific time and place. These two concepts, time and place, become central to M. M. Bakhtin's approach to the Bildungsroman, and they prove extremely useful in studying Woolf's work since both issues, time and place, play a significant role throughout the whole text.

Bakhtin's essay "Forms of Time and of the Chronotope in the Novel", included in his book *The Dialogic Imagination. Four Essays,* introduces the concept of chronotope, literally "time space", or more specifically: "the intrinsic connectedness of temporal and spatial relationships that are artistically

expressed in literature" (*The Dialogic Imagination* 84) and underlines the close connection between chronotope and literary genre (*The Dialogic Imagination* 85). Time and space appear inextricably linked as a whole and influenced to a great extent the image of human beings in literature. Bakhtin deals with the chronotope in the Bildungsroman in his essay "The Bildungsroman and Its Significance in the History of Realism (Toward a Historical Typology of the Novel)", included in his book *Speech Genres & Other Late Essays*. He considers the Bildungsroman as a generic subcategory of the novel in which the changing nature of the main character and its process of becoming are essential. On the contrary, in the rest of novels "the hero is that immobile and fixed point around which all movement in the novel takes place" (*Speech Genres* 21).

Bakhtin conducts a historical review of the main types of novels and the way they approach time. He distinguishes between "the travel novel", in which there is an absence of historical time; "the novel of ordeal", in which time is taken out either of history and biography (adventure time) or of the normal temporal categories (fairy-tale time); and the biographical novel, in which time is quite realistic and related to the whole of a life process. This biographical time cannot avoid participating in the longer process of historical time and requires a larger epoch covering more than one single life. Finally, Bakhtin deals with time in the Bildungsroman. He reckons that in the Bildungsroman time is essential in changing the hero's destiny and life, and there is a human emergence which can vary depending upon how real historical time is assimilated. He distinguishes five types of "novel of emergence". Whereas the first four involve a fix and stable world as the background of the hero, the fifth one involves a changing world.

The first and second types are closely related. In both, time is cyclical and purely age-oriented. They depicts "man's path from childhood through youth and maturity to old age, showing all those essential internal changes in a person's nature and views that take place in him as he grows older. Such a sequence of development (emergence) of man is cyclical in nature, repeating itself in each

life" (*Speech Genres* 22). The difference between these two types is that the second one requires an extra element: this repeating path is traced "from youthful idealism and fantasies to mature sobriety and practicality" (*Speech Genres* 22).

Whereas the third type, the biographical novel, is one of those types in which "emergence […] is the result of the entire totality of changing life circumstances and events, activity and work" (*Speech Genres* 22) so that the hero's destiny and the hero himself are created at the same time in a historical context which remains static, the fourth type, the didactic-pedagogical novel, focuses on the process of education as such, that is, in its strict sense (*Speech Genres* 22).Here, time is no longer cyclical but biographical.

On the other hand, the fifth type has a completely chronotopic nature. The hero "emerges along with the world and he reflects the historical emergence of the world itself" (*Speech Genres* 23). The assimilation of historical time in all of its essential aspects must be significant and decisive in the process of emergence of the hero in a genre in which "emergence becomes less and less a private affair" (Summerfield and Downward 109). According to Bakhtin, "in such a novel of emergence, problems of reality and man's potential, problems of freedom and necessity, and the problem of creative initiative rise to their full height" (*Speech Genres* 24). Bakhtin adds that that the fifth type must be considered in relation with the others so that the same text can possess characteristics of more than one type (*Speech Genres* 24). This fifth type is particularly relevant for the present study. As Orlando lives for more than three hundred years, it cannot be denied that, to a greater or lesser extent, historical changes affect Orlando's emergence.

Finally, Summerfield and Downward underscore the close connection between the travel novel and the Bildungsroman. They claim that:

> Voyages, which at first sight seem aimed at enlarging the intellectual baggage of the voyager and that of the readers of the detailed account of these enterprises,

> are proofs of a true business plan, undeniable declarations of a gained level of maturity as an individual but first and foremost as a societal member. (82)

In those novels, the travel is regarded as a "Bildungsreise" or educational tour. Travels around different places of the world, thus, entail a travel towards maturity not only as an individual but also as a member of society. This kind of novel is especially significant in the eighteenth century, and satisfies the expanding demand of knowledge of the world. Bildungsreise and Bildungsroman become to some extent equally applicable to those texts in which the hero undergoes an emergence through his travels (Summerfield and Downward 81-84).

2.3.2. The Modernist Bildungsroman

On the other hand, in his book titled *Reading the Modernist Bildungsroman*, Gregory Castle reckons that, although modernism assumes some aspects of modernity such as new technologies of artistic production, it rejects others such as the standardization of a popular culture which in classical times was also avoided. In order to overcome the latter, modernism, among other strategies, draws on classical forms such as the Bildungsroman, which Castle considers "one of the most conservative literary forms" (250). In doing so, Castle argues, English writers realize that the English Bildungsroman of the nineteenth century has rationalized and bureaucratized the concept of Bildung, transforming it into a socially pragmatic Bildung which, in essence, differs from the main aspects of the classical German Bildung, whose self-development is based on both aesthetic formation and individual freedom. Therefore, those English writers adopt the classical aesthetical view of the Bildung.

But they go further in rejecting the possibility of self-sufficiency and harmonious development achieved through a dialectical relation between the

self and society, which, however, were characteristic, albeit in a different way, of both the classical German Bildung and the English Bildung of the nineteenth century. This double movement of recuperation and critique causes the development of the Bildungsroman, simultaneously accepting certain generic conventions and showing resistance within those conventions (Castle 4). The modernist claim about the individual's impossibility of achieving self-identity and harmony within society places the protagonist of Bildung in a radical otherness which offers an insurmountable resistance to identity.

According to Castle, the modernist Bildungsroman models both "the possibilities of non-identity and the failure of the Bildungsroman form to represent those possibilities adequately" (251). But this failure, which is congenital to the essence of the Bildungsroman that involves reaching self-identity, leads this genre "to its rehabilitation under new conditions of engagement" (252).

If we consider, as Castle does, the traditional Bildung as a way to foment a system of gender roles where women are mere instruments to foster the self-development of men, the modernist Bildung questions this tenet employing the same genre but changing its content; thus, the issue of gender becomes an important element in the development of the Bildungsroman. Castle highlights the importance of Woolf's *The Voyage Out* and *Mrs Dalloway* in challenging the patriarchal culture that Bildung had signified (5).

According to Castle, on the one hand, the rudiments of the Bildungsroman are so simple that they are not only retained but reinforced with a new vigour often ironic. On the other hand, there is a critique against the Bildung as a genre which institutionalized not only in the nineteenth century but also in the early twentieth century a predominantly masculine culture.

2.3.3. Conclusions

The humanistic concept of Bildungsroman is related to the process of formation or development of the hero in a specific time and place. This process of becoming entails the changing nature of that hero. Besides this first element of change, modernist writers resorted to the classical German Bildung in which this change depends on two elements, the aesthetic formation and the individual freedom. Finally, the modernist Bildungsroman, apart from extending the possibility of emergence to female characters, implies a fourth element which consists of the impossibility of achieving self-identity and harmony within society, that is, the otherness of the hero/heroine.

On the other hand, Bakhtin's classification of types of "novel of emergence" takes into consideration how different assimilations of time influence that emergence or change. The fifth type is the only one which involves the parallel emergence of the hero/heroine and the world. Texts of this fifth type can also pertain to some of the others, and particularly to the second type. In those texts which participate in both types, a changing world seems to provoke a repeating path from youthful idealism to mature sobriety.

The travel novel of the eighteenth century becomes an example of how the same text can participate in different subgenres. It can be regarded at the same time as both, a Bildungsreise and a Bildungsroman. Therefore, the current tendency to avoid close taxonomies, and approach the same text from different criteria, allows us to study different aspects of the text which otherwise could be overlooked.

2.4. Cinematic adaptation of literary works

2.4.1. Theoretical issues

The significance of adaptation in our culture is highlighted by Timothy Corrigan, who reckons that "modernity itself might be considered the gateway to the emerging centrality of adaptation as a cultural and epistemological perspective", and "postmodernism continues and expands this central relationship, underlining and foregrounding adaptation as a principal form of contemporary representation and knowledge" (27). Linda Hutcheon, one of the main theorists of postmodernism, in her work titled *A Theory of Adaptation* demonstrates precisely the importance of adaptation for postmodernism. In this book, Hutcheon delves into the constant development of creative adaptations and acknowledges their central position in the history of storytelling. In doing so, she brings attention to some preconceptions which are noteworthy: on the one hand, adaptations are likely to be regarded as secondary or of less importance that the 'original' or, as she prefers to call it 'the adapted text'; and, on the other hand, the criterion of faithfulness to the adapted text is the one which is prioritised in the study of those adaptations (XII-XIII). She also underscores "that curious double fact of the popularity and yet consistent scorning of adaptation" (XIV).

Adaptations can be seen, according to Hutcheon, from three standpoints: as a formal entity or product, as a process of creation, and from the perspective of its process of reception (7-8). The first one focuses on adaptations as translations which need "a recoding into a new set of conventions as well as signs" (16). As a process of creation, adaptations involve two stages, a process of appropriation whereby the adapter assimilates the adapted work, and a process of creation whereby the adapter filters that work "through one's own sensibility, interests, and talents" (18). Finally, the process of reception allows to distinguish between imagination and perception. Through the former, we enter in the

fictional world of the novel, and through the latter, that is to say, the perception of the aural and the visual, we enter in the fictional world of cinema (22).

It is noteworthy to mention that Hutcheon calls into question, among others clichés, the one which defends that interiority is better captured by texts and exteriority by cinema. She claims that shots as close-ups or devices such as the separation of the sound and image tracks can work as visual and aural correlatives for interior events (56-59). Actually, adaptation studies have nowadays been reoriented towards an approach which considers adaptation as a further example of the intertextual character of every text (Leitch 1). Thomas Leitch reckons that adaptation research should be basically analytical rather than evaluative (8).

Hutcheon assesses adaptations depending on the adapters' ability "to fill in the gaps when moving from the discursive expansion of telling to the performative time and space limitations of showing", and adds that "for an adaptation to be successful in its own right, it must be so for both knowing and unknowing audiences" (121). For those knowing audiences, that is to say, those who already know the adapted text, adaptation entails, in Hutcheon's view, "a conceptual flipping back and forth between the work we know and the work we [knowing audiences] are experiencing" (139). She regards adaptations as "inherently 'palimpsestuous' works, haunted at all times by their adapted texts" (6). Finally, Hutcheon mentions another important factor in adaptations which is the cultural, social, and historical context in which audiences experience those adaptations (139). In this respect, Glenn Jellenik argues that "adaptation… reactivates texts in new contexts and so functions not as a polemical but as a dialectical intervention" (49-50).

On the other hand, Bakhtin draws attention to the dialogic aspect of adaptations. He believed that words, once uttered, enter into a dialogue both with audiences and with other words (qtd. in Cutchins 73). Therefore, if the adapted text provoked in readers particular feelings and experiences, those

readers will expect that the adaptation can evoke similar feelings and experiences. This expectation has to be with how a reader comprehended the adapted text rather than with a sense of fidelity to the original (Cutchins 77-78).

In this line of thought, what is adapted cannot be only the text or its essence, if it exists, "but rather a particular understanding of the text that is dialogized, or constantly negotiated along its boundaries" (Cutchins 79). In consequence, Dennis Cutchins resorts to the concept of 'interpretants', which Lawrence Venutti applied to translation as "a category that mediates between the source language and culture, on the one hand, and the translating language and culture, on the other, a method of transforming the source text into translation" (qtd. in Cutchins 80). Cutchins refers to those interpretants when describing the task of a film adapter:

> A film adapter working with a literary text, for example, can't simply extract an "essence", since none exists, but, instead, must first interpret the text, simultaneously negotiating a dialogue with dozens of factors, including particular readings of the text that the adapter or other creative colleagues might have, the conventions of literature and cinema, the expectations of both audiences who have read the original and audiences who have not, and, […] scholarly or popular readings that have become so common that they may be perceived as correct or inherent meanings. (80)

Although Johann N. Schmidt regards cinema as a "predominantly narrative medium", he also points out that "their specific mode of plurimedial presentation and their peculiar blending of temporal and spatial elements set them apart from forms of narrativity that are principally language-based" (212). To this respect, in 1926 Virginia Woolf regarded the incipient art of cinema as a parasite which "fell upon his prey [the literary work] with immense rapacity, and to this moment largely subsists upon the body of its unfortunate victim", and

advised that "all this, which is accessible to words, and to words alone, the cinema must avoid". However, she also acknowledged that "cinema has within its grasp innumerable symbols for emotions that have so far failed to find expression" (*Cinema* 382).

Furthermore, when dealing with narrative strategies in both literature and cinema, Schmidt uses the term "equivalences" because of their significant differences, and, in consequence, he affirms that "these equivalences are far more complex than is suggested by any mere 'translation' or 'adaptation' from one medium to another" (212).

As regards to the mediating role of the narrator in cinema, Schmidt approaches it as a controversial issue which "reveals the limits of literary narrativity when applied to film studies". Apart from "the character narrator and the cinematic device of voice-over", he continues, "the traces of a narrative agency are virtually invisible, so that the term 'film narrator' is employed as hardly more than a metaphor" (219).

2.4.2. Conclusions

Nowadays, although adaptations are to some extent regarded as secondary, it cannot be denied that they are at the heart of our culture. Their study has been redirected towards a standpoint which is based on their intertextual character, and, in consequence, analytical approaches prevail over evaluative ones.

The cinematic adaptation of a literary text involves dialoguing with numerous factors such as personal readings of the text, different conventions of each medium, expectations of knowing audiences, etc. Apart from these factors or "interpretants", as they are called by Cutchins, the respective different strategies of literature and cinema must be put in relation to attain the same effects. In this respect, Schmidt refers to the concept of "equivalences" as the corresponding strategies between two different media.

Those equivalences become particularly troublesome in cinematic narrativity regarding the figure of the narrator. Apart from the character narrator and the voice-over, there is not any other counterpart to the "text narrator" in cinema, and this fact compels filmmakers to find cinematic strategies which might correspond to that "text narrator". This problem becomes even more complicated when the literary text includes metanarrative comments which reflect on the act and process of narrating.

Finally, the secondary role of adaptations seems to be at odds with the difficulties a filmmaker faces when adapting a text. The numerous interpretants which must be taken into consideration in doing so, involve not only a deep engagement with the adapted text and its interpretations, but also a profound knowledge of both media, literature and cinema. This complexity, already underscored by Schmidt, implies a hard labour which should be valued in order to place adaptations at least at the same level than original works.

2.5. Conclusions

The main issues on which the present paper focuses, that is, metanarrative comments and the Bildungsroman, apart from being crucial for achieving a complete understanding of the works here studied, seem to keep a parallelism when relating them to the formation of new selves. When studying both issues according to literary theorists, they revealed themselves as means to communicate the idea of formation.

Even though literature and cinema are different media, Hirsch's and Fowler's approaches to genres are equally valid for film genres, except for what is specifically literary such as Fowler's ideas about the novel. Thereupon, their communicative and interpretative approaches also prove useful when studying genres in cinema. As Stanley Cavell asserts, "the 'medium' which matters most in cinema is generic and formal rather than material" (qtd. in Poague 152).

Therefore, when communicating and interpreting meanings, the necessity of types, generic expectations and generic conventions are basic concepts which, regardless of the medium, become indispensable. Consequently, it is no wonder that L. A. Poague's article titled "The Problem of Film Genre: A Mentalistic approach" draws on Hirsch's ideas about genre and also relates literature and cinema when Poague states that "Frye's four plots [romance, tragedy, comedy, and irony] are the operative generic categories of drama, film, and prose fiction" (157).

Moreover, when adapting a literary text to cinema, issues such as "dialogic and dialectical relation", "cultural, social, and political context" and "cinematic equivalences" become essential not only to achieve a good understanding of the cinematic adaptation, but also to enrich the understanding of the adapted text.

3. Analysis of Woolf's text and Potter's film

3.1. Woolf's text analysis

3.1.1. Introduction

When reading Woolf's text, readers soon realise that its paratext, "A Biography", works as the first sign of its mockering about traditional biographies, mainly Victorian ones. Its satiric mode criticizes not only those biographies but also other aspects of literary forms, conventions and thoughts. Thus, the text has been regarded as a satire by critics, as mentioned above. However, although this satiric aspect has to be regarded as the general tone of the text, it does not mean that it does not participate of more genres which, in the end, are at the backbone of the text and, therefore, prove more useful to reach a better understanding of the text.

As noted above, the text has been labelled in different ways. As I see, it is due to the fact that this text participates in different genres in a way that it is difficult to approach the text from just one of them. However, the mixing of genres, subgenres and modes is not made at random. It shows that Woolf possessed a broad literary culture which allowed her to play wisely with literary conventions.

First of all, she chose satire as the overall mode of the whole text. As noted above, Fowler claims that satire is related to diversity of form. Therefore, from a generic point of view, her choice fits perfectly well in a text which participates in several genres. However, this statement entails the fact that satire is not a genre itself but a mode which might inform texts of different nature.

Although the text has a biographical structure which entails a linear narration through the pass of time, Woolf dares to extend this biography for more than three hundred years. Whereas, on the one hand, it can be interpreted as a fantastic way to embed in one character its family ancestry; on the other hand, it

entails a perfect assimilation of what a biography involves regarding what Bakhtin indicated, as noted above, about biographies and their treatment of time in the sense that biographies require to cover more than one single life.

3.1.2. Metanarrative comments

3.1.2.1. Introduction

The text is full of references to what is expected from a biographer: "and the biographer should here call attention to the fact that this clumsiness is often mated with a love of solitude" (17) or "here, indeed, we lay bare rudely, as a biographer may, a curious trait in him" (25). Those references to the biographer are either inserted in the narration or appear as digressions.

Its satiric mode helps readers interpret the text as a critique of the way Victorian biographies were written. Words such as 'should' or 'duty' suggest that biographers were supposed to submit to prescriptions which Woolf regards, at the very least, useless.

In the end, all those references must be recognized as metanarrative comments which implicitly refer to the very process of narration. This process is also described when narrating how Orlando faces the act of writing. It is thoroughly described from page 69 to 73 as a "feverish labour" (73) with entails pauses, doubts and vacillations:

> He soon perceived, however, that the battles which Sir Miles and the rest had waged against armed Knights to win a kingdom, were not half so arduous as this which he now undertook to win immortality against the English language. Anyone moderately familiar with the rigours of composition will not need to be told the story in detail; how he wrote and it seemed good; read and it seemed vile; corrected and tore up; cut out; put in; was in ecstasy; in despair; had his

> good nights and bad mornings; snatched at ideas and lost them; saw his book plain before him and it vanished; acted his people's parts as he ate; mouthed them as he walked; now cried; now laughed; vacillated between this style and that; now preferred the heroic and pompous; next the plain and simple; now the vales of Tempe; then the fields of Kent or Cornwall; and could not decide whether he was the divinest genius or the greatest fool in the world. (72-73)

If metanarrative comments are related to how Orlando's life must be written, and hence they reflect on the act and process of writing, this last passage can be interpreted as Woolf's description of both how she feels when facing the task of writing, and her own insecurities when doing so. It shows that, despite she often referred to *Orlando* as a joke, she no doubt undertook its writing with the same rigour as the rest of her works. In none of the rest of her fictional works, reflections on writing are as significant as in *Orlando*. Here, the character of Orlando is not representing her friend Vita but Virginia herself. Although critics tend to highlight historical and feminist aspects of the novel, the process of writing lies at the heart of this work and hovers over both its diegetic and non-diegetic levels. This is an example of what Genette called metaleptic metanarration.

Orlando, therefore, has a narrator engaged in writing and reflects on the act of writing itself. These two features, as noted above, are the ones which, according to Fowler, characterised the novel about writing as a work-in-progress novel, which usually includes inserted texts which foreground the fictional character of the text. As metanarrative comments entail in some way a reminder of the fictionality of the narrated story, metanarration thus fits perfectly in order to allow Woolf to write a work-in-progress novel.

Even digressions which, at first sight, have more to do with philosophical issues, must be regarded as metanarrative comments written once again in a satiric mode in which the biographer reflects on issues such as death and life: "of

what nature is death and of what nature life? Having waited well over half an hour for an answer to these questions, and none coming, let us get on with the story" (61).

3.1.2.2. Methodology

Among the numerous metanarrative comments inserted in the text, I have selected three of them which will be analysed in relation to Nünning's classifying criteria, focusing on their common aspects and their functions. While formal, content-related, and reception-oriented criteria are applied individually to every passage, structural criteria and the functions of metanarration will be applied jointly to all the passages.

3.1.2.3. Excerpt 1

> The biographer is now faced with a difficulty which it is better perhaps to confess than to gloss over. Up to this point in telling the story of Orlando's life, documents, both private and historical, have made it possible to fulfil the first duty of a biographer, which is to plod, without looking to right or left, in the indelible footprints of truth; unenticed by flowers; regardless of shade; on and on methodically till we fall plump into the grave and write *finis* on the tombstone above our heads. But now we come to an episode which lies right across our path, so that there is no ignoring it. Yet it is dark, mysterious, and undocumented; so that there is no explaining it: Volumes might be written in interpretation of it; whole religious systems founded upon the signification of it. Our simple duty is to state the facts as far as they are known, and so let the reader make of them what he may. (59)

3.1.2.4. Analysis of excerpt 1

3.1.2.4.1. Metanarrative character

First of all, the text foregrounds the figure of the biographer who is narrating the story and his/her reflections on how the story must be narrated. Therefore, the story itself remains in the background, and the process of narration assumes a clear prominence. It addresses the issue of the method which the biographer should or is expected to adopt as a duty, and, finally there is a reference to the reader as the interpreter of the story. All these features lead us to regard this excerpt as a metanarrative comment.

3.1.2.4.2. Typology

The extradiegetic narrator interacts with the diegetic story and wonders how an episode of Orlando's life must be narrated. In addition, there is a reference to the narratee or the reader about how the text might be interpreted. The gap between the narrated story and the narration itself is broken, and both interact with this metanarrative comment which, in addition, appears in an explicit way without drawing on any metaphor. This comment must be classified as an explicit and metaleptic metanarration. This metalepsis, according to Fludernik's classification of self-reflexive functions, involves that plot and discourse/narration mix with each other. Taking into account all those features, the text is clearly aimed to influence significantly how readers receive the text, that is to say, their interpretation.

From content-related criteria, it concerns the narrator's own manner of narrating, and more precisely, how biographies must be written. In this respect, it can be considered at once proprio-metanarration and general metanarration, as it refers to the specific narrator of Orlando's story ("the biographer is now

faced") and the general duties of biographers ("the first duty of a biographer", and "our simple duty"). As a consequence of this double nature, the text is at once story-oriented and discourse-oriented. And this discourse is about the genre through which the story is narrated, putting in question traditional biographies in a satirical mode and hence assessing the biographer's competence critically. It is mainly speaker-oriented, but the reference to the reader makes it at least partially reader-oriented. All these criteria which certainly overlap each other share the aim of drawing attention to the issue of literary genre and specifically the biography.

In regards to reception-oriented criteria, the reflection simulates literacy and can be regarded as distance-reducing because of his humorous tone which seems to seek readers' complicity. Finally, according to Nünning's classification, it is absolutely compatible with the aesthetic illusion.

3.1.2.5. Excerpt 2

> And now again obscurity descends, and would indeed that it were deeper! Would, we almost have it in our hearts to exclaim that it were so deep that we could see nothing whatever through its opacity! Would that we might here take the pen and write Finis to our work! Would that we might spare the reader what is to come and say to him in so many words, Orlando died and was buried. But here, alas, Truth, Candour, and Honesty, the austere Gods who keep watch and ward by the inkpot of the biographer, cry No! Putting their silver trumpets to their lips they demand in one blast, Truth! And again they cry Truth! and sounding yet a third time in concert they peal forth, The Truth and nothing but the Truth! (120)

3.1.2.6. Analysis of excerpt 2

3.1.2.6.1. Metanarrative character

In this paragraph, the narrator wonders how he must continue the narration, since Orlando's life becomes obscure and difficult to narrate. The text focuses on the problems one has to face when writing someone's life and this life turns dark and opaque. The figure of the biographer, the traditional biographer, and his/her duties appear once again. They are subtlety criticised, even though they must be obeyed. This kind of narration is put in question because, to some extent, it proves useless to communicate what happens to Orlando. Metanarration is no doubt present as the act or process of narration is the protagonist.

3.1.2.6.2. Typology

Like the previous excerpt, it is an explicit and metaleptic metanarrative comment as the narrator refers to how the story must go on. This time the reader does not appear explicitly, but the text is also directed to influence his/her interpretation and help this reader realise how the traditional biography proves at least insufficient, if not useless, to represent life.

Everything that has been said about the previous excerpt with respect to the content-related criteria and reception-oriented criteria can be applied to this one. Traditional biographers are once again put in question in a satiric way. Reflections on literary genre are essential in this kind of digressive comments, whose humorous tone provokes a distance-reducing effect with readers. Whereas the aesthetic illusion remains, the references to the act and process of narration produces an awareness of the constructedness of the text.

3.1.2.7. Excerpt 3

> And as she drove, we may seize the opportunity, since the landscape was of a simple English kind which needs no description, to draw the reader's attention more particularly than we could at the moment to one or two remarks which have slipped in here and there in the course of the narrative. For example, it may have been observed that Orlando hid her manuscripts when interrupted. Next, that she looked long and intently in the glass. (166)

3.1.2.8. Analysis of excerpt 3

3.1.2.8.1. Metanarrative character

Here, the narration itself is somehow assessed because it seems that some details of the story have been omitted. The process of narration is put in question in regards to the narrated. It also remarks the figure of the reader, and asks for his/her attention. However, this time, there is no reflection on the act of narrating itself, but the text draws attention to the narration as an artificial construction which is responsible for how readers are going to interpret what is being narrated. Narration only matters as far as it is important for reaching a good understanding of the text. Anyway, the passage draws attention to the act of narrating and it must accordingly be identified as a metanarrative comment.

3.1.2.8.2. Typology

From a formal point of view, it is another explicit, metaleptic, and non-metaphoric metanarrative comment.

From content-related criteria, the story time and discourse time seem to take place at the same time. As it is concerned about the specific narration of the

text, it must be classified as proprio-metanarration, and, therefore, it is story-oriented. Here, the reference to the reader is appellative and therefore the metanarrative comment must be classified as reader-oriented. In this excerpt, the issue of literary genre is not present at all. The focus is somewhat shifting from the genre of the text to its content.

In regards to reception-oriented criteria, the reflection simulates orality where corrections no doubt are more acceptable even if they are made on the fly. It has a distance-reducing effect in the reader, and the aesthetic illusion remains intact.

3.1.2.9. Conclusions

From a structural standpoint, the three excerpts have been chosen precisely to indicate that those metanarrative comments spread throughout the whole text. According to Nünning's criteria, this distribution leads to sustain that this kind of comments play a central role. Regarding their frequency and extension, those comments are relatively frequent and extensive, although it is true that they tend to play a secondary role when the end of the novel approaches. It seems that, towards the end, the text focuses on representing the character of Orlando and, as a consequence, reflections on narration become less important. A clear example of this tendency is the third excerpt. The text is somehow less and less willing to reflect on narration, and more concerned about portraying Orlando. This change is somehow related with the early fantasy at the start of the book, and the later seriousness at its close, as Lee stressed.

On the other hand, the metarrative comments appear in close relation with the narrated. They are either related to crucial points of Orlando's life which seem difficult to represent, or have to do with enhancing the understanding of the narrated story. Therefore, those comments are integrated in the text and closely related to the story. Their aim does not seem to be the issue of narration itself but

rather how life must be narrated in order to represent the character of Orlando as faithfully as possible. This integration of the metanarrative comments involves to a certain extent their motivated character. They have the function of shedding light on the problems which arise when trying to transforming life into art, or, more specifically, into literature.

The majority of the metanarrative comments, and more clearly the ones analysed above, can be considered as digressive as they are relatively long, and, although integrated in the overall discourse of the text, they can be easily identifiable. As Nünning suggests, the fact that metanarrative comments are digressive indicates that metanarration plays an important role in the work.

Finally, concerning the functions of metanarration, those metanarrative comments play a parodistic role. The satiric mode that hovers throughout the whole text and its particularly incisive comments on the traditional biographies lead to the conclusion that metanarration and its satiric tone are the main literary strategies to underline Woolf's criticism against traditional biographies which, according to the text, prove useless to represent life. Apart from this parodistic function, it must be said that, although, in general, those comments keep the aesthetic illusion, in the end they inevitably draw attention to the fictionality of the narrated story. If there is a narrator and he/she reflects on the process of narration, the narrated is to some extent invested with a veil of fiction. Although, apparently, the metanarrative comments do not have an inherent metafictional function, they can hardly avoid a metafictional effect on the reader.

It is worthy to mention the poetological function which underlies throughout the whole text. The text itself can be considered as a reflection on the act of writing in terms of how life can be better represented in literature. Apparently, Woolf tries to subvert traditional genres in order to give her own approaches to them. In doing so, she uses traditional and conservative subgenres such as biography and Bildungsroman but, as I see, she tries to submit them to assessment, and it leads her to react against how both have been approached in

the nineteenth century. This rebellion, however, means at least partly a return to the origins of those subgenres, albeit with adaptations to her own time and personal vision, such as that of "spoof Bildungsroman", indicated above by Boxwell. As Bakhtin stated:

> The better our command of genres, the more freely we employ them, the more fully and clearly we reveal our own individuality in them (where this is possible and necessary), the more flexibly and precisely we reflect the unrepeatable situation of communication – in a word, the more perfectly we implement our free speech plan. (*Speech Genres* 80)

Although Woolf is considered an innovative modernist writer, Gay claims that Woolf also took in consideration the literary past, sustaining that "Woolf's preoccupation with the literary past had a profound impact on the content of her novels, on her philosophies of fiction and on certain aspects of her fictional mode" (1).

3.1.3. The text as a Bildungsroman

3.1.3.1. Introduction

At the beginning, Orlando is a sixteen-year old boy, and, at the end, a middle-aged woman. Orlando not only has lived different historical periods but also has had many and varied experiences which have somehow or other affected her. The hero/heroine undergoes a process of formation from adolescence to adulthood. This process is not the religious one, which depends on God's intervention, but the secular one, based on the innate traits of the character and the influence of a geographical and cultural setting.

As noted above, the modernist Bildungsroman is characterised by four basic elements: the hero/heroine's process of change or emergence; his/her aesthetical formation; his/her individual freedom; and, finally, his/her failure in achieving self-identity and harmony within society.

3.1.3.2. Methodology

According to those four elements of the modernist Bildungsroman, the present paper analyses five excerpts. The first two are related to the first element. The next three correspond respectively to each of the other three elements. Furthermore, where applicable, those excerpts are analysed according to Bakhtin's classification of types of "novel of emergence".

3.1.3.3. Analysis

3.1.3.3.1. The process of emergence

3.1.3.3.1.1. Excerpt 1

> 'I am growing up', she thought, taking her taper. 'I am losing my illusions, perhaps to acquire new ones', and she paced down the long gallery to her bedroom. It was a disagreeable process, and a troublesome. But it was interesting, amazingly, she thought, stretching her legs out to her log fire (for no sailor was present), and she reviewed, as if it were an avenue of great edifices, the progress of her own self along her own past.
>
> How she had loves sound when she was a boy, and thought the volley of tumultuous syllables from the lips the finest of all poetry. Then – it was the effect of Sasha and her disillusionment perhaps – into this high frenzy was let fall some black drop, which turned her rhapsody to sluggishness. Slowly there had opened

> within her something intricate and many-chambered, which one must take a torch to explore, in prose not verse; and she remembered how passionately she had studied that doctor at Norwich, Browne, whose book was at her hand there. She had formed here in solitude after her affair with Greene, or tried to form, for Heaven knows these growths are agelong in coming, a spirit capable of resistance. 'I will write', she had said, 'what I enjoy writing'; and so had scratched out twenty-six volumes. Yet still, for all her travels and adventures and profound thinkings and turnings this way and that, she was only in process of fabrication. What the future might bring, Heaven only knew. Change was incessant, and change perhaps would never cease. (156-157)

3.1.3.3.1.2. Analysis of excerpt 1

This excerpt illustrates how Orlando regards her own life as a process of maturation. The chief idea which hovers over the whole text is "change". Words, expressions, and sentences such as "growing up", "progress of her own self along her own past", "process of fabrication" or "change was incessant", among others, focus on this process of emergence and how characters such as Sasha, Orlando's first beloved one who finally abandoned her, or Greene, the writer who ridicules Orlando's writings, influenced that process.

As regards to Bakhtin's classification, the text participates in several of its types. On the one hand, it is related to the first type of cyclical emergence from youth to maturity. Expressions such as "a spirit of resistance" and "profound thinkings" remind us to the internal changes in people's nature as they get older. On the other hand, references to the fact that Orlando is losing her illusions (her disillusionment with Sasha, for instance) are related to the second type, which requires a change from youthful idealism to mature sobriety. Finally, Orlando's concern about future is related to the changing life circumstances of the biographical third type.

However, the idea of change of this first excerpt seems to be in contradiction with the following one.

3.1.3.3.1.3. Excerpt 2

> Meanwhile she began turning and dipping and reading and skipping and thinking as she read, how very little she had changed all these years. She had been a gloomy boy, in love with death, as boy are; and then she had been amorous and florid; and then she had been sprightly and satirical; and sometimes she had tried prose and sometimes she had tried drama. Yet through all these changes she had remained, she reflected, fundamentally the same. She had the same brooding meditative temper, the same love of animals and nature, the same passion for the country and the seasons. 'After all', she thought, getting up and going to the window, 'nothing has changed'. (208)

3.1.3.3.1.4. Analysis of excerpt 2

Whereas the first excerpt sheds light on Orlando's process of emergence and maturation, and leads to consider the novel as a Bildungsroman, this second excerpt seems to put in question the changing nature of the hero/heroine which Bakhtin considered essential to it.

This paragraph can be interpreted in two different and contradictory ways. On the one hand, it can be deduced that Orlando's character has not undergone a development, since she herself thinks that she has remained the same from the beginning to the end of the novel. Orlando, in this view, is the point which remains quiet and fixed and around which the world moves and changes. Lee, as noted above, seems to support this idea. On the other hand, it can be concluded that this paragraph shows perfectly the different phases which Orlando has experienced throughout her life. In my view, this paragraph refers

to Orlando's strong personality which remains intact while years go by, and it does not mean that Orlando has not changed but, instead, that she has undergone a process of emergence whereby she has become aware of herself. This self-awareness proves, after all, essential in any process of maturation.

3.1.3.3.2. The aesthetical formation

3.1.3.3.2.1. Excerpt 3

> For it is for the historian of letters to remark that he had changed his style amazingly. His floridity was chastened; his abundance curbed; the age of prose was congealing those warm fountains. The very landscape outside was less stuck about with garlands and the briars themselves were less thorned and intricate. Perhaps the senses were a little duller and honey and cream less seductive to the palate. Also that the streets were better drained and the houses better lit had its effect upon the style, it cannot be doubted. (98-99

3.1.3.3.2.2. Analysis of Excerpt 3

This passage draws attention to the fact that Orlando's writing style has changed over the years. Her personal change is thus clearly connected with her aesthetical formation. Here, Woolf resorts to the classical German Bildungsroman, overcoming the Victorian one which somehow betrayed the origins of this subgenre.

In fact, throughout the whole novel, Orlando is concerned about her writings and, in consequence, neglects other duties related to her heritage. Her writing style evolves along with her personal emergence, and all her life experiences influence this style.

On the other hand, this passage clearly illustrates the fifth type of "novel of emergence" established by Bakhtin. The change of Orlando's writing style is connected with changes in the landscape, senses, streets, and houses. The historical time is thus decisive in the process of emergence of Orlando.

3.1.3.3.3. The individual freedom

3.1.3.3.3.1. Excerpt 4

> And she heaved a deep sigh of relief, as, indeed, well she might, for the transaction between a writer and the spirit of the age is one of infinite delicacy, and upon a nice arrangement between the two the whole fortune of his works depends. Orlando had so ordered it that she was in an extremely happy position: she need neither fight her age, not submit to it; she was of it, yet remained herself. Now, therefore, she could write, and write she did. She wrote. She wrote. She wrote. (235-236)

3.1.3.3.3.2. Analysis of excerpt 4

This excerpt shows how Orlando's emergence accomplishes the two requirements of the classical German Bildungsroman, that is, a process based on both aesthetical formation and individual freedom. She finally can become a successful writer because of her freedom. This freedom allows her to be herself without having to fight with her age. Aesthetical formation and individual freedom are shown here as the two sides of Orlando's emergence, and allow us to view Woolf's novel as a classical German Bildungsroman to which modernist writers resorted.

This passage is also an example of the fifth type in which the link between Orlando, the writer, and the spirit of the age, is highlighted. Once again the

historical emergence of the world itself is reflected in the emergence of the hero/heroine.

3.1.3.3.4. The failure in achieving self-identity

3.1.3.3.4.1. Excerpt 5

> 'What then? Who then?' she said. 'Thirty-six; in a motor-car; a woman. Yes, but a million other things as well. A snob am I? The garter in the hall? The leopards? My ancestors? Proud of them? Yes! Greedy, luxurious, vicious? Am I? (here a new self came in). Don't care a damn if I am. Truthful? I think so. Generous? Oh, but that don't count (here a new self came in). Lying in bed of a morning listening to the pigeons on fine linen; silver dishes; wine; maids; footmen. Spoilt? Perhaps. Too many things for nothing. Hence my books (here she mentioned fifty classical titles; which represented, so we thing, the early romantic works that she tore up). Facile, glib, romantic. But (another self came in) a duffer, a fumbler. More clumsy I couldn't be […]
>
> […] and we must snatch space to remark how discomposing it is for her biographer that this culmination to which the whole book moved, this peroration with which the book was to end, should be dashed from us on a laugh casually like this; but the truth is that when we write of a woman, everything is out of place – culminations and perorations; the accent never falls where it does with a man. (275-276)

3.1.3.3.4.2. Analysis of excerpt 5

In this particularly memorable passage, Orlando wonders about her own identity and realises that she is composed of multiple selves. Sentences such as "a new self came in" and "another self came in" foreground her lack of a definite identity.

Although Orlando learns to cope with society, she seems to live in a radical otherness and does not identify herself with this society. The non-identity of the protagonist means an immanent critique against the dialectical relation between the self and society which, in the traditional Bildung, ended in identity and harmony.

The arrangement between a writer and his/her epoch, to which this excerpt refers, underlines how important it is for Woolf to live in society and, at the same time, not to lose one's freedom. After all, the whole novel is a reflection on how Orlando manages to live in different societies throughout the centuries and to emerge as a different human being who does no need to submit to the identities which society somehow imposes on people.

This kind of peroration or culmination, as it is called in the text, shows how Orlando fights to find her identity and to finally discover that she has a lot of unanswered questions about herself, that her personality has multiple layers which lead her to otherness. Woolf and Castle thence agree that Bildung, as a kind of process to reach harmony between the self and society, is no longer possible in the modernist Bildungsroman. Furthermore, Woolf seems to underline that this identity is even more difficult to achieve when the protagonist of the Bildung is a woman. Woolf's aesthetic innovation of the Bildungsroman and her feminist conviction are here inextricably linked; therefore, Woolf challenges the patriarchal culture inherent to the traditional Bildungsroman. Self-development becomes hence possible not only for men but also, and even more forcefully, for women. Woolf uses traditional genres and subgenres, that is to say, her literary past, changing and subverting some of their conventions in order to be able to express what she meant.

Regarding Bakhtin's types, this text is connected with the first type, since all Orlando's selves entail somehow a sequence of development from youth to maturity.

3.1.3.4. Conclusions

As throughout the book there is an evident change in Orlando from a boyish man to a mature woman, there is no doubt that its plot participates in the traditional subgenre of the Bildungsroman. Moreover, it must be regarded as a modernist Bildungsroman in which the aesthetic formation and the individual freedom of the hero/heroine lead Orlando to realize of his/her otherness. Hence, Bildung seems no longer possible, but must be tried to achieve. This is what means, according to Castle, "to be singularly and successfully human" (252).

Regarding the different types of novel of emergence which Bakhtin distinguishes, *Orlando* participates in several of them as they are closely interconnected. Although Orlando lives through different historical periods which influence her emergence, if we follow Bakhtin's typology of novels of emergence, this historical time is mixed with a cyclical time and a biographical time. While it is true that Orlando assimilates the historical time, and both Orlando and the world emerge together, it is nonetheless true that she undergoes a personal process of disappointment which leads her to lose her idealism of youth and adapt to reality. This repeating path requires a cyclical time. Furthermore, Orlando's emergence depends on changing life circumstances in which time is approached from a biographical standpoint. Orlando's formation depends hence upon several factors which maintain a dialogic interaction with each other.

As indicated above, *Orlando* is also a work-in-progress novel, and Fowler maintained that this kind of novel is concerned with formation of new selves. This literary creation process mirrors the human creation process of Orlando which draws on to consider the novel as a Bildungsroman.

Going further, the process of Bildung can be suitable regarding different aspects of the text: firstly, it has to do with the formation of Orlando as a human being; secondly, it is related to the formation of Orlando as a writer; in third place,

the implicit narrator or biographer undergoes a process of formation while writing the novel, which might be related to the process that Woolf underwent while writing the text; fourthly, the different historical periods of the novel have to do with the emergence of Britain as a country; and, finally, the novel itself is being formed as it is being written and read. This fivefold approach highlights the importance of the concept of Bildung in *Orlando*.

3.2. Potter's film analysis

3.2.1. Introduction

Potter's and Woolf's *Orlando* keep a dialogic and dialectical relation which leads us to approach the adaptation as a palimpsest, as Hutcheon suggested. Potter creates a new work whose meanings will be richer for knowing audiences. These viewers who already know the adapted text will be able to establish links and construct meanings that otherwise might go unnoticed. This interrelation between both works demonstrates Potter's deep engagement in Woolf's text beyond the bare narration of events. Potter, after assimilating the text, recodes its literary conventions into cinematic conventions by means of what Schmidt called "equivalences".

3.2.2. Methodology

The analysis of the film is undertaken in a different way from that employed for the adapted text. This analysis consists of two parts. The first part comments on the dialogic and dialectical relation between the cinematic adaptation and the adapted text, and the second one tackles the cinematic equivalences. This last part is divided into three sections: general equivalences, equivalences of

metanarration, and equivalences of the Bildungsroman. Each section is illustrated by several shots of the film which prove appropriate for this purpose.

3.2.3. Analysis

3.2.3.1. Dialectical/dialogic relation between text and film

As Sharon Ouditt points out, in the cultural, social, and historical context of the 1990s, when the film was shot, a re-elected Conservative government under the leadership of John Major, who, after the resignation of Margaret Thatcher as Prime Minister, had become the leader of the Conservative Party, seemed to long for the Victorian past, and there was a hard struggle against the effects of AIDS (146-156). The film thus reactivated the text in a new context and, in this light, functioned, as Jellenik indicates, like a dialectical intervention. As noted above, when Potter was interviewed by Ehrenstein, she mentioned the blurring of sexual identity as an essential aspect of the text. In fact, it is at the core of Woolf's text, and is somehow extended in the film due to Potter's contemporary political context, particularly with respect to gay/lesbian politics of the nineties, when the activist group Queer Nation was formed. One of the goals of this group was the increase of gay, lesbian, and bisexual visibility. It is no wonder then that Potter plays with the biological sex of the actors, the biological sex of the characters they play, and the sexual orientation of both. To begin with, Tilda Swinton, as Orlando, is introduced as a man while spectators know that she is a woman. Queen Elizabeth I is played by Quentin Crisp, a male English actor, writer, artist's model, and raconteur, who, apart from being known for his audacious and defiant witticisms, refused to conceal his homosexuality, and became a gay icon in the 1970s. Furthermore, Billy Zane in the role of Shelmerdine has an androgynous appearance (figure 1), and, Jimmy Sommerville, a gay pop singer, appears at the beginning and at the end of the film (figure 2).

Figure 1

Figure 2

This dialectical relation also involves a dialogic relation, as both the text and the film maintain a continuous dialogue in which they end up benefiting from each other.

3.2.3.2. Narrative equivalences between text and film

3.2.3.2.1. General equivalences

What Hutcheon remarks on the gap between the discursive expansion of telling and the performative limitations of showing can be appreciated in the way Potter transfers to the screen numerous profuse descriptions of the text, which in the film find their counterparts in wordless shots. However, unknowing audiences run the risk of remaining unaware of those aspects with which knowing viewers should be already familiar.

A good example of that difference between literature and cinema might well be found in the sudden appearance of fog in the scene in which Orlando runs to seek a way out of the maze. Whereas the relation between a historical period and this foggy weather is profusely explained in the text, the film just shows it without more explanations (figure 3). For knowing audiences, this fog will be related to the beginning of the nineteenth century, that is, the Victorian era

Figure 3

Another example can be found in how the film represents what Orlando, after becoming a woman, thinks of women's costumes in the book: "these skirts are plaguey things to have about one's heels […] Could I, however, leap overboard and swim in clothes like these? No!" (137). Orlando's attitudes when wearing those costumes in the film (figures 4 and 5) remind the viewers of what Orlando thinks about them in the book, and allow these viewers to be aware of the absurdity and discomfort of women's clothes. Words are replaced by images which have the same effect on viewers than that of the words on readers.

Figure 4

Figure 5

On the other hand, the comical and satiric/ironic tone of Woolf's text also hovers over the whole film. These generic expectations of the cinematic adaptation are fulfilled by several ways. On the one hand, some of Orlando's fixed gazes to the camera have an ironic and comic bias such as when

Shelmerdine falls off his horse (figure 6), and, on the other hand, some of Orlando's gestures underscore a mocking attitude when experiencing specific situations, such as when Queen Elizabeth I asks her to come to her bed (figure 7).

Figure 6

Figure 7

Finally, other cinematic equivalences which Potter employs in adapting the text are the numerous close-ups which capture the interiorities of the character, as Hutcheon suggested. Throughout the whole film, there is a contrast between the pomposity or, according to Degli-Esposti, excessive style, of how historical periods are portrayed (figure 8), and the close-ups of the characters which show their interior thoughts and feelings (figure 9). This way, this cinematic equivalence produces the same effects in viewers as the personal reflections of the characters of the book in readers.

Figure 8

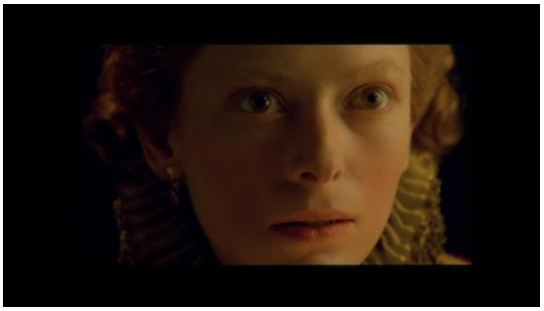

Figure 9

3.2.3.2.2. Equivalences of metanarration

As a consequence of the fact that the narrator and biographer of Woolf's *Orlando* does not appear as such in the film, as Whitworth stated, the reflections on how biographies should be written and the mockery of traditional biographies are not present in the film. To this respect, it seems logical that Potter decided to erase reflections on the act of writing. After all, she made a film and those reflections about the construction of the work itself related to a book cannot mean the same in a different medium as cinema. In addition, as Schmidt suggests, the presence of a narrator in cinema is rather invisible except in the case of films which have a character narrator.

In substitution for the biographer's narrator role, Potter employs not only the voice-over which appears at the beginning and at the end of the film, but also Orlando's direct addresses to the camera. By means of the latter, Potter breaks the fourth wall, an imagined wall which separates actors from the audience (figures 10 and 11).

Figure 10

Figure 11

This breaking of the fourth wall can be interpreted as a metaleptic device whereby the different narrative levels intertwine. This metalepsis, as Genette reckoned, entails either the intrusion of a character into the extradiegetic universe, or the inverse procedure which happens when the extradiegetic narrator interferes in the narrated universe. Whereas the biographer/narrator's

comments of Woolf's *Orlando* mix the three different narrative levels, that is, the narrator, the narratee and the narrated, Orlando's direct addresses to the camera also break the borders between those three narrative levels. Here, Orlando is at once the narrator and the main character of the narrated story. Moreover, those gazes draw attention to Orlando's self-consciousness, as Kuhn argues.

Potter thus employs a slightly different strategy but she achieves a similar effect on the audience. This strategy can be regarded as the cinematic equivalent of that literary technique. On the one hand, both draw attention to the fictional nature of the work, and, on the other hand, both require a willingness from the viewer to participate in the construction of meaning, as Degli-Esposti maintains. The active role of the addressee is thus required by both, the book and the film.

Those gazes accomplish other functions related to extra-cinematic issues, as in the case of Orlando's direct address to the camera after being with Queen Elizabeth I. As this character is played by the male actor Quentin Crisp (figure 12), Orlando's comment to the camera: "A very interesting person" (figure 13) entails meanings which go beyond the mere words and images. If the spectator, as it is expected, knows who this actor is, he/she will interpret Orlando's words in a more fruitful way than the spectator who does not know it.

Figure 12

Figure 13

Finally, it is noteworthy that Potter, in a kind of mirroring process between the act of writing and the act of filming, underlines the constructedness of the film when Orlando's daughter takes a camera and films what is around her

(figures 14 and 15), as Ferriss and Waites stressed. Then, spectators have the opportunity to see through this camera and at the same time to be aware of both the act of filming and the fictionality of the narrated story.

Figure 14

Figure 15

3.2.3.2.3. Equivalences of the Bildungsroman

3.2.3.2.3.1. Introduction

One of the aspects of the novel to which the film remains more faithful is no doubt its conception as a Bildungsroman. This emergence of the protagonist is even more evident in the film that in the novel due to the fact that other central aspects of the text, such as its reflections on the act and process of writing, do not appear in the film. Potter confers prominence to the character of Orlando as an emergent human being.

On the other hand, the four basic elements of the modernist Bildungsroman which have been analysed in relation to Woolf's book are here studied concerning whether the film translates them into cinematic language or not, and, if so, how they are reflected in the screen. Secondly, the film is studied in relation to Bakhtin's types of "novel of emergence".

3.2.3.2.3.2. The Bildungsroman

Throughout the film, viewers witness how Orlando undergoes an evident process of maturation. The abundant close-ups show how Orlando's gazes of the start of the film (figure 16) change dramatically at the close (figure 17), and, in case there was any doubt, the final voice-over says: "But she [Orlando] has changed. She's no longer trapped by destiny". From this statement it can be deduced that the essential element of change of the Bildungsroman is present in the film, and that Orlando finally achieves her individual freedom, another essential element of the classical Bildungsroman. In addition, the refrain of the song titled "Coming", performed by Jimmy Sommerville in the last scene of the film, says "At last I am free", which leaves no doubt of the presence of this element in the film.

Figure 16

Figure 17

With regard to the aesthetical formation of the hero/heroine, Orlando's emergence runs parallel to her formation as a writer. She finally attains that her main work, "The Oak Tree", was accepted to be published. In this sense, her personal development is closely related to her aesthetical development

On the other hand, Orlando's identity does not seem to fit well with traditional gender identity. Here, Jimmy Sommerville's song gives evidence of this lack of identity through its lyrics: "Neither a woman, nor a man. We are joined, we are one, with the human face" In consequence, she seems to remain in

the otherness of the impossibility of traditional gender identity. It is no wonder then that, when Orlando realises that she has become a woman, she says: "Same person, not difference at all, just different sex". Here, she seems to resort to the discourse of the human race, regardless of sex, as Degli-Esposti suggests.

Finally, the relation between the travel novel and the Bildungsroman, which Summerfield and Downward spotlights, can also be found in the film when Orlando decides to go to the East as the Ambassador of England (figure 18). This part of the film corresponds to the phase of "politics" in which Orlando becomes aware, among other things, of how England is regarded abroad, and of the fact that other cultures are as valid as hers. Indeed, Orlando's change of sex takes place here (figure 19). This fact reveals itself as an evidence of how this experience influences Orlando.

Figure 18

Figure 19

Anyway, each one of the phases which Orlando undergoes throughout the film represents a step in her development as a human being. It is when she faces the main important aspects of life when she emerges, and knows herself.

3.2.3.2.3.3. Bakhtin's classification

The different historical periods which are portrayed in the film, and their relation with Orlando's life, lead us to affirm that both, the world and Orlando, emerge at the same time. In consequence, the film participates in the fifth type of Bakhtin's classification of "novel of emergence". Orlando's assimilation of historical time proves to be decisive for her process of emergence and maturation. Orlando's search of freedom fits perfectly in this kind of novel in which, according to Bakhtin, problems of freedom often arise.

In addition, Potter's *Orlando* participates more than Woolf's *Orlando* in the second type which depicts a cyclical emergence from youth to mature age. The single terms which, save the last one, appear related to different historical dates throughout the whole film (1600-DEATH, 1610-LOVE, 1650-POETRY, 1700-POLITICS, 1750-SOCIETY, 1850-SEX, and BIRTH) have to do with the different phases Orlando undergoes in her cyclical emergence. Those terms are the chief issues all human beings face during their lives, and are linked to the disappointments which lead these human beings from the naivety of their youth to the resignation of their mature age.

Moreover, whereas the year is related to the linear concept of time, the single term is related to that cyclical concept of time. This narrative strategy is used by Potter to contrast how time can be approached in different ways and, to a certain extent, it echoes how the text reflects on "this extraordinary discrepancy between time on the clock and time in the mind" (86).

3.2.4. Conclusions

Potter manages at once to make a film which keeps a close relation with Woolf's book, and to create her own personal work. This fact helps both works enrich mutually their understanding. Cinematic equivalences are utilised so that similar effects are achieved through different strategies. Potter not only demonstrates her engagement with the adapted text, but also her mastery in recoding text into images. Even the metanarrative comments of the text find their counterpart in the voice-over and breakings of the fourth wall of the film.

Potter's work somehow takes the baton left by Woolf's work and adds new meanings to a text which is already rich and dense by itself. The fact that Orlando's daughter is filming with a video camera at the close of the film can be interpreted as a vindication of the role of women as artists either in literature or cinema or whatever other field. In addition, if we interpret that Orlando, as a writer, is somehow representing Woolf, then, Orlando's daughter, as a filmmaker, albeit amateur, might be representing Potter.

Taking into account Potter's mastery in adapting Woolf's text, it becomes obvious that the view of adaptations as works of secondary importance must be overcome. To adapt a literary text involves a hard labour by no means exempt of creativity. The success of an adaptation relies both on considering those factors which Cutchins called "interpretants", and on finding the appropriate cinematic counterparts of literary strategies which Schmidt called "equivalences". As it has been demonstrated, Potter successes in both tasks. She does not betray the spirit of the book, and, at the same time, creates a personal work. Potter, thus, goes back to the depths of the text in order to offer her original vision. An originality which, according to Frye, must be understood in its sense of going back to the depths of things. Therefore, as Woolf goes back to the depths of traditional literary genres in order to offer her original vision of them, Potter does the same with the adapted text.

4. Final conclusions

Once we have studied Woolf's text thoroughly, its generic composition which, apparently, seemed blurry, shows a sophisticated design in which nothing is left to chance. On the one hand, according to Frye's theory of mythos, the general mood or attitude which hovers over the whole text is satire. The book accomplishes the two chief requisites of this pregeneric category, that is, wit or humour, and an object of attack. Among the six different types Frye establishes, *Orlando* fits the requirements of the second one, the quixotic or intellectual satire. Its objects of attack are basically traditional biographies and, in general, the different systems of reasoning of the different historical periods Orlando experiences, and, in particular, the Victorian era. As well as Cervantes's *Don Quixote* mocks the chivalric romances, *Orlando* does the same with traditional biographies.

On the other hand, Orlando's character and the act of writing itself become the chief themes of the text. Both are closely related, since the latter reflects on how to represent the former. As regards to the first theme, although the subtitle of the book, *A Biography*, can lead us to think of the book as a biographical work, Woolf's attempt to overcome the traditional biography takes her to the Bildungsroman as the meeting point between the novel and biographies. Regarding the second theme, the act of writing, it involves that the text reflects on its own construction, and, as Fowler pointed out, it is usually done by means of metanarrative comments. This feature allows the text to participate in the subgenre of the work-in-progress novel.

As this Bildungsroman actually is a fictional biography of her friend, Vita Sackville-West, and Woolf's view of Vita was based on two main aspects related to her family ancestry and her sexuality, both elements have their counterpart in two facts which, at first sight, have attracted the attention of critics and readers: her long life for more than three hundred years, and her change of sex from male

to female. Behind these two unusual and fantastic facts, there is an attempt to represent the complexity of a human being.

This long historical setting fulfils two purposes. On the one hand, it echoes Vita's deep attachment to her ancestors, and, on the other hand, puts in question traditional approaches to the concept of time. In fact, the implied narrator reflects on the relativity of time in the human mind in contrast to the linear time of the calendar. At the same time, time becomes essential in the conception of the Bildungsroman, as Bakhtin sustained.

All those generic elections are not made randomly. The satiric mode reminds us of what Fowler commented about the earlier examples of the work-in-progress novel and their satiric style, and it is also related to his claim about the easy combination of the satiric mode with other genres. Woolf goes to the origins and special features of this kind of novel by following Frye's understanding of originality in its sense of going back to the depths of things. In the text there is also a relevant presence of history with reflections on different periods of English history. This mixture of a novel about writing and the historical novel is also noted by Fowler as a general tendency.

Woolf demonstrates an excellent command of generic conventions which allows her to mix and even develop them in a way at once conventional and innovative. Literary genres prove essential in communication. Both the writer and the interpreter need to share some generic conventions for this communication to be effective and successful. Woolf was no doubt aware of this fact, and her novel *Orlando* becomes an evidence of her profound knowledge of traditional genres. Her aim was to represent the life of a real person, and, in doing so, she found that those traditional literary genres, and particularly the traditional biographies, which were supposed to be the means to do it, were somehow inadequate to her goal. Instead of simply telling the story of Orlando through the genre or genres she had chosen, she decided that reflections on generic issues were to play a remarkable role in the text.

Behind those reflections on style, there is a deeper concern about the relation of art to life which hovers over Woolf's oeuvre as a whole, and particularly in *Orlando.* In this sense, the text is not only the representation of Vita but also the representation of Woolf as a writer. Those metanarrative comments accomplish the task of underscoring the difficulties a writer faces when trying to transform life into literature. Their metaleptic nature puts in relation life and literature, the human soul and language. The latter becomes a means to represent the former. Her reflections on writing are not only present in those metanarrative comments but also in the descriptions of how Orlando faces the act of writing. This kind of mirroring stresses the role of literary creation throughout the whole novel.

Furthermore, the close link between Orlando's poem, "The Oak Tree", and her personal emergence spotlights how extremely important her writings were as a means to discover herself. The very essence of literature as a way to represent life is foregrounded in the text by those reflections. It is no wonder that the work-in-progress novel is related to the formation of new selves, as Fowler indicates.

The balance between these two main components of the novel, Orlando and the act of writing, moves from an earlier prominence of the latter to a progressive protagonism of Orlando. The metanarrative comments which spread throughout the whole novel are less frequent when the text reaches its end. In the final part of the novel, the more serious and lyrical style of other Woolf's novels arises in an attempt to represent the true nature of Orlando. Once the genres has been explained and justified, Woolf concentrates on accomplishing her aim of portraying the main character. However, the whole text keeps a unity because of the close link between those two components. After all, the act and process of writing contribute to the representation of Orlando. In addition, the satiric style helps the text keep this unity.

Woolf's *Orlando* echoes the style of Sterne's *Tristram Shandy* which, according to Fowler, provoked that fictional biographies and novels about

writing were considered as countergenres of the novel. As Woolf wanted to overcome the novel, or at least to reform it, her choice fitted perfectly with her intention. But, in doing so, as Fowler also pointed out, the novel is evocated and, in the end, it remains present. This last idea leads us to consider whether Woolf's novel involves a revolution or just a reformation with respect to traditional genres. I would assert that the weight of the literary tradition was so remarkable in Woolf that she managed to reconcile traditional genres with her new perspectives, being conventional and unconventional at the same time. This way she intended to present herself as the result of a literary tradition which, through her, evolved and reached new goals according with the requirements of her time. Therefore, Woolf should be considered as a reformer and, at times, even a defender of the origins of those literary genres which had eventually lost their original features.

Her originality has nothing to do with novelty for novelty's sake. It must aim at transforming life to art as faithfully as possible. She hence rejects the maxim "art for art's sake" of Aestheticism, and validates her aesthetics as long as it achieves the goal of relating life to art; here, genres find their primary purpose. Thus, they prove indispensable for meaning to be communicated, as Hirsch and Fowler claim. The implied Woolf's theory of genres behind her whole oeuvre seems thus to align with that of those authors.

A good example of how Woolf tackles traditional genres could be her approach to the Bildungsroman or novel of emergence. She rejects the Victorian Bildungsroman which, as noted above, had lost its original features. After all, both Orlando's aesthetic formation, and her seek for freedom are at the core of the novel. Once Orlando achieves both, she becomes a mature person. Apart from extending the possibility of Bildung to the female sex, Woolf goes a step further and, as it has been noted as regards to the modernist Bildungsroman, the heroine does not achieve that identity but, on the contrary, she remains in an otherness

which nonetheless does not prevent her from striking a balance in her life once she achieves an understanding of her own self.

Orlando finally becomes aware of her multiple variety of selves. From my point of view, this complex personality is no doubt what Woolf tried to represent, and, in doing so, she decided that the text should be formed of a multiple variety of layers. This correspondence between content and form is what is at the core of the apparent complexity of a dense text which, once studied, seems to accomplish its goal. The fact that the text is at once a novel, a biography, a satire, a work-in-progress novel, an anti-novel, a Bildungsroman, a historical novel, etc. does not involve a lack of coherence but quite the opposite. Its coherence lies in a deep knowledge of a literary tradition which allows Woolf both to reflect on how life can be turned into art, and to represent the character of a real person by applying those reflections to this task.

On the other hand, Potter's adaptation and Woolf's text maintain a dialogic and dialectical interaction which demonstrates Potter's engagement with the text. While it is true that explicit reflections on literary genres do not appear in the film, the structure of the text as a work-in-progress novel is reflected in the film through cinematic strategies such as Orlando's complicit gazes to the camera which ask spectators to have an active role in constructing meaning and, as a consequence, in constructing the film itself.

From the beginning to the end, the film focuses on the character of Orlando, and, at the same time, keeps everything that is highly visual in the text. On the one hand, the process of emergence the hero/heroine undergoes in the text is reflected and even reinforced in the film. Both works must be considered as a Bildungsroman in which Orlando achieves a deep level of self-knowledge. On the other hand, the different historical settings are portrayed in a very explicit and visually attractive manner. Costumes also become important in the film, not as mere ornaments but as a way of contrasting how they predetermine the spectators' views, and how Orlando herself feels preconditioned by them.

Potter's vision of the text fits perfectly with some of the underlying ideas of Woolf's work. Potter makes use of the biological sex of actors and actresses to create a sort of complicity with the spectator who knows both their biological sexes and the sex of the characters which are playing. This seems to be in clear connection with the idea that claims the very essence of the human soul regardless of its sex, an idea that Woolf seems to defend in *Orlando*. This idea is behind the way Orlando's sexual change is represented both in the book and in the film.

From a generic point of view, the mood of the film is satiric, as Woolf's text, and metanarrative comments are somehow substituted by equivalent strategies such as Orlando's direct addresses to the camera and the voice-over. Potter employs both long shots, that is, shots which show the characters and their surroundings, and close-ups, that is, shots that only frame the character's face. This contrast works as a way to distinguish between the futility of the world that surrounds Orlando, and the individuality and isolation of Orlando in this world.

The book and the film coincide in openly showing fictionality, that is, the constructedness of both works of art. This fact implies the acknowledgement not only of the essential roles of both the writer and the filmmaker in constructing meaning, but also of an active participation of both readers and movie audiences, in this task. The continuous references of Woolf's book to readers, and the constant breakings of the fourth wall of Potter's film require the addressees' involvement and complicity for a successful communication.

If the presence of metanarrative comments in a work-in-progress novel and their cinematic equivalences are closely related to the formation of new selves, metanarration and the Bildungsroman, the principal issues of the present dissertation, seem hence to be natural allies both in literature and cinema.

While it is true that the best way to understand genres, as Fowler noted, is to study their mutual relations, it is also true that the best way to understand Woolf's book and Potter's film is likewise to study their mutual relations. The

dialogic relation between the book and the film no doubt enriches their understanding and demonstrates how generic expectations shape both texts and films.

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